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CHARLES E. BAKER, *Editor*

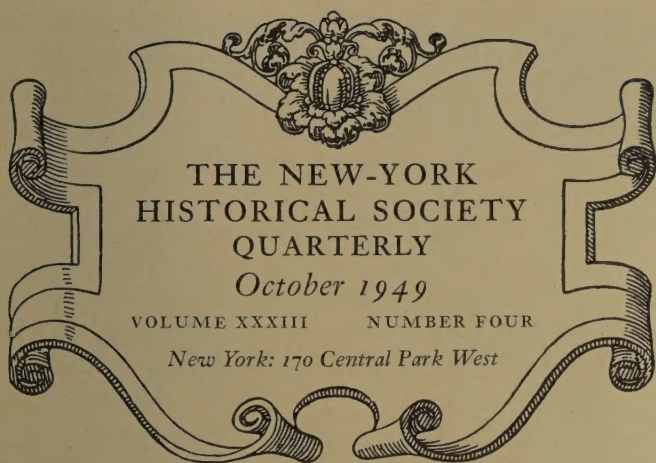
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NORTH AMERICAN INDIANS

From George Catlin's *Indian Portfolio* (London: 1844)



HOW INDIANS WERE PICTURED IN EARLIER DAYS

by FRANK WEITENKAMPF

THE FIRST pictures of Indians were purely imaginative; later, artists apparently drew from descriptions by the authors of the books they illustrated; finally, they came over here and drew from life. In the last case some lacked the ability to record properly, and nearly all were apt to be hampered by European influences and memories. Besides, an artist could show care in drawing details of costume, utensils, weapons, and fail to put racial character into the faces of his Europeanized Indians. The face, as it is of prime interest in portraiture, is also of great importance in ethnological study. Yet in older days various pictures of un-Indian-like Indians were blithely accepted as authentic, partly perhaps on account of the awe felt before anything in print. The books in which these illustrations appeared

Indians Pictured in Earlier Days

were dealt with largely by bibliographers and historians, but it is the opinion of the ethnologist which is the most important.

The record of Indian portraiture during three centuries, about 1500-1850, is an interesting one. Soon after the discovery of America, Vespucci's letters were published in Italian and German (1505-6), with pictures of Italians and Germans masquerading as savages. Other pictures of the same kind followed, but by 1535, in the *Historia de las Indias* of Oviedo y Valdes, we are already taken a bit away from the purely fictitious; details of Indian life, lodges, canoes, make it seem likely that they were at least drawn from descriptions furnished by one who had seen them.

More racial characterization might be expected when the artist was actually over here, as were Jacques Le Moyne de Morgues, with the Florida expedition of 1564 under Laudonnière, and John White, with Raleigh's Virginia venture of 1585-



EARLIEST-KNOWN PICTURE OF AMERICAN (BRAZILIAN) INDIANS

Block print, Augsburg(?), Germany, probably 1505

The New York Public Library



ENGRAVING BY THEODORE DE BRY, 1590
AFTER WATERCOLOR BY JOHN WHITE, 1585

86. Both left valuable data in details of life and dress, but their artistic routine and their eyes accustomed to their home surroundings caused them to put European traits into the faces of Indians and to place them in conventional artistic poses. White's drawings were re-hashed for John Smith's *Generall Historie of Virginia* (1624), and served up in other books for about two centuries after. Smith's name naturally recalls that of Pocahontas, who was long presented to us not in the anonymous painting of her, which has the appearance of some truth at least, but in the libelously distorting engraving made from it by Simon van de Passe.

In the 17th century Champlain's *Voyages* (1619) still shows Indians of European aspect, although we are assured that the author could draw. The plates in Ducreux's history of Canada (1664) give us new details, such as hair dress with the hair shaved

off on one side of the head. Ducreux was not in Canada; where did the artist get his facts? Finally in that century came the account of Hennepin's travels (1698), in which appeared the much-talked-of early picture of Niagara, with its drawn-from-nature look, though the plates of Indians are less convincing.

The 18th century continues to have specimens of doubtful authenticity—some unquestionably so, such as Paul Revere's fictitious portrait of King Philip (1772). And Baron de Lahontan's *Dialogues* with an American savage (1704) presents unconvincing Indians under palm trees. Two artists who were in America prove again that simply being on the spot is not enough. They were A. de Batz, who was in Louisiana in 1732-35, and John Webber (1778), who with Captain Cook's last expedition touched on our Northwest coast. Neither seems to have got too close to Indian character.

However, in the 18th century the visits of Indian chiefs to England did give opportunity for direct portraiture to artists whose paintings were reproduced in a number of mezzotints. Both canvases and mezzotints were mainly second-rate, but even if the painters had not powers of the first order, they did show a facing of facts in Indian nature.

We leave this century with a look at Benjamin West's paintings, so often reproduced, *Death of Wolfe* and *Penn's Treaty with the Indians*. West was befriended by Indians in his boyhood days, and there is the oft-told story of his comparison of an antique statue in Rome to an Indian warrior. But how much did he remember of racial traits? Echo answers—or rather the ethnologist.

It is in the 19th century that the Indian was first more truthfully portrayed. But not always, for the striving for picturesque effect and the conventions of the art of the day still often stood in the way of correct observation. Nevertheless, there was increasing realism and growing interest in the real personality of the Indian. Many pictures were painted, drawn and engraved, partly as a result of Government action, partly inspired by the

interest of European travelers in our land, and partly through the attraction that the subject had for George Catlin and other artists. Saint-Mémin, known for his many portraits of white notables, drew some heads of Indians for Meriwether Lewis, the explorer, with the same appearance of correctness.* The Russian artist Paul Svinin in 1811-13, and the Baroness Hyde de Neuville



CORNPLANTER, A SENECA CHIEF

By F. Bartoli, New York, 1796

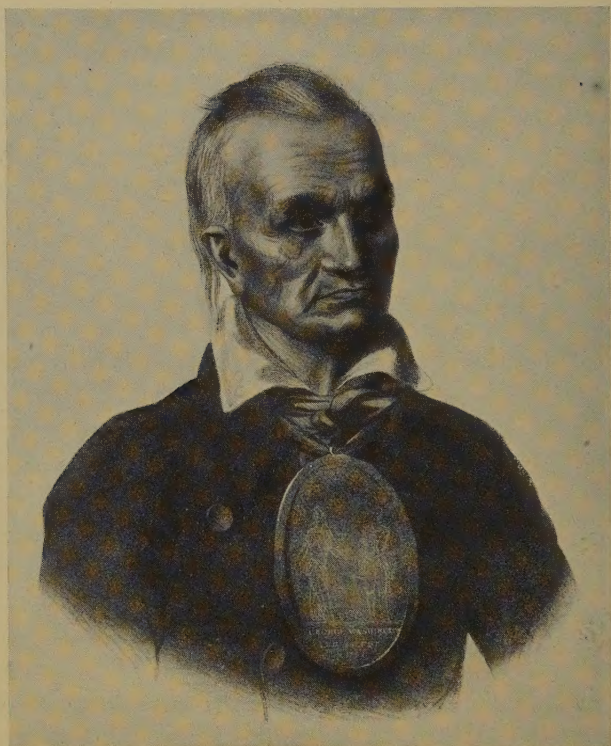
The New-York Historical Society

F. Bartoli, who had exhibited figures at the Royal Academy, London, came to America in 1783. His portrait of George Washington was engraved by Edwin and Gallard. His name sometimes appears incorrectly as "J. Bartoli." He is last known through the dated signature of his "Cornplanter" portrait, which is lithographed for McKenney and Hall as by Charles B. King.

a little later, included Indians among the many features of our life that interested them.

Our own artists had by this time taken up this specialty. Samuel Seymour, with Stephen H. Long's Western expedition undertaken for the Government in 1819-20, made somewhat plodding drawings which hardly show ability to render character very well. Captain Seth Eastman's figure pieces, in his illustrations for H. R. Schoolcraft's *Historical and Statistical Information . . .* (1851-60), are apt to be wooden and rather characterless. His most useful contribution to the study of Indian life seems to lie in the many drawings of pottery and other objects done for the same work—which cannot draw us aside here from the quest for Indian traits.

* The original crayon drawings on pink-tinted paper are now owned by The New-York Historical Society.



RED JACKET, SENECA WAR CHIEF

Lithograph: Lehman & Duval, 1834, after Charles B. King
From McKenny & Hall, *The Indian Tribes of North America*

Of special interest are the portraits made for the Government; their ethnological value depends, of course, on the ability of the artists. A number were done for the Indian Department by James Otto Lewis (*Aboriginal Port-Folio*, 1835), who attended various Indian councils. As they were from life, we may expect some correctness, even though his draughtsmanship was not of the first order, and though the lithographers copying his designs were apt to modify them by their own technical tricks. A much abler artist, Charles Bird King, portrayed the chiefs who came to

Washington. He was a professional portrait painter, and we approach his work (in McKenney and Hall's *History of the Indian Tribes*, 1836-44) with more confidence. He also was not faithfully copied by the lithographers, but the heads show character nevertheless.

Artists began to go West to see the Red Man at home, away from formalities or pose caused by official meeting with white men or visits to the great father at the Capital. Alfred Jacob Miller, with Captain William Drummond Stewart on his Western tour (1837-38), produced large compositions (reproduced in Bernard DeVoto's *Beyond the Wide Missouri* and in *Fortune*, January 1944) with an eye to picturesqueness and the grand manner, and vague as to details. More useful for Indian studies are his sketches of single figures and details of utensils, etc., while his portraits give his best records of racial traits. "Miller's true vocation was portrait painting," writes Bernard De Voto; we always come back to the portrait painter in the hunt for the real Indian face. The Swiss painter R. F. Kurz (1846-52), though his figures show European traits, did try to render facial character. Carl Wimar (born 1828, died 1862) was somewhat influenced by his teacher Emanuel Leutze (painter of the Düsseldorfian *Washington Crossing the Delaware*), but he had associated with Indians as a boy, later toured their land sketching, and was apparently really interested in them. John Mix Stanley (born 1814, died 1872) also knew the Red Men in his boyhood and later. Posiness in his figures and a hint of the romantic spirit are counteracted by a certain honest realism. Finally there were George Winter, an Englishman (1837-39), rather weak as a draughtsman, and Paul Kane (*Wanderings . . . among the Indians*, 1859). Both, again, were hampered a bit by foreign artistic traditions and mannerisms. But both did study the Indian, and pictured him most truthfully when sketching single figures or doing portraits, more away from academic formulas and in closer contact with their subject.

. Artists had begun to meet the Indian more eye to eye. The

general public, however, was much served in the sentimental spirit of the "keepsakes" of that day. J. G. Chapman, for instance, painted an *Indian Maiden* who was not Indian, but the picture was copied in engraving and appeared even in some of the serious books of Catlin and Schoolcraft. Currier & Ives, always Johnny-on-the-spot, gave the public Indian scenes such as A. F. Tait's *The Prairie Hunter—one rubbed out* and drawings by Louis Maurer. The latter, H. T. Peters tells us, was taken by Ives to the Astor Library to study Bodmer's drawings—a good model, as we shall see.

George Catlin and Karl (Charles) Bodmer are two very significant figures in the pictorial record of American ethnology. Catlin, praised and censured in his lifetime, has held some of his reputation. In Washington you may see his paintings in the U. S. National Museum; in New York, "cartoon" paintings at the American Museum of Natural History and drawings at the New York Public Library and The New-York Historical Society. His drawings, often careless and with dull similarity in the faces, were poorly engraved. With him, once more, the portraits seem most satisfactory. He too was originally a portrait painter and so might be expected to show appreciation of racial character. We are told that he was often careless or inaccurate in detail, but he was after all something of a pioneer and did produce basic studies of the Indian, notably in his *North American Indian Portfolio* (1844).

Bodmer's name is fixed in this field by the drawings he made when he accompanied Prince Maximilian of Wied-Neuwied on his travels here in 1832-34. The Prince, in his published account, wrote that Bodmer "represented the Indian nations with great truth, and correct delineation of their characteristic features." That is not saying too much. Bodmer's draughtsmanship is superior to that of Catlin and others. He was evidently greatly interested in the Red Men, and delineated them with much life. In groups, as in single figures, he furnished some of the most interesting portrayals of Indians made in his day. Original draw-



PEHRISKA-RUHPA, MOENNITARRI WARRIOR

Lithograph after Charles [Karl] Bodmer

From Maximilian's *Travels* (1843)

ings by him are in the Newberry Library, Chicago, and the New York Public Library, and the reproductions in the Prince's book may be seen in various libraries, as may the volumes with Catlin's plates.

We have seen how pictures of the Indian advanced from the purely fictitious through the dubious to the realistic. Like Al Smith, we have had a look at the record. Now, what has the anthropologist to say about the Indian character in the works of the artists here discussed?



SATURIOUA, A TIMUCUA CHIEF

Original crayon drawing by Jacques Le Moyne, 1564

Peabody Museum of Archaeology and Ethnology, Harvard

AN ANTHROPOLOGIST LOOKS AT EARLY PICTURES OF NORTH AMERICAN INDIANS*

by JOHN C. EWERS

IN THE preceding article Mr. Weitenkampf has asked the anthropologist a pointed question. It is, in effect, how successful were the European and American artists who pictured North American Indians in the days before the development of photography in portraying Indian racial traits in the faces of their models?

Before we can make any valid appraisal of the works of those artists we must have clearly in mind the racial characteristics for which we are looking. Let us outline briefly the most common differences in facial appearance between Indians and Whites.

The physical anthropologist, whose business it is to observe and measure racial differences in us humans, tells us that the typical Indian face differs most markedly from that of the typical white man in possessing darker skin, hair and eyes; more prominent cheek-bones, more pronounced forward projection of the mouth area, and less prominent chin. The Indian's face is also wider than that of the white man. Relative thickness of lips, "slant" of eyes, slope of forehead, size and shape of nose are less reliable criteria for distinguishing Indians from Whites, because these features vary considerably in the Indian population itself.

To the physical anthropologist as well as in the popular imagination the Plains Indians best exemplify Indian physical appearance. The faces of these Indians combine prominent cheek-bones with heavy jaws, bold noses, and thin lips.

It has been much more difficult for the anthropologist to determine the diagnostic facial characteristics of the Eastern In-

* Published by permission of the Secretary of the Smithsonian Institution, where the author is Associate Curator of Ethnology in the United States National Museum.

dians in historic times. Long before the techniques of physical anthropology were developed, great numbers of the Indians of the Eastern woodlands were killed off by war and diseases. Some of the tribes of the region were virtually exterminated. Other tribes suffered marked population decreases and were finally removed to lands west of the Mississippi more than a century ago to make way for white settlement. A high percentage of the descendants of Eastern Indians are of mixed-blood resulting from intermarriage with Whites, Negroes and/or Western Indians.

Dr. Earnest A. Hooton, the eminent physical anthropologist of Harvard University, after observation of old photographs of supposedly full-blood Indians of eastern United States and Canada, as well as Henry Inman's competent copies of the original portraits of Eastern Indians which were reproduced as lithographs in McKenney and Hall's *History of the Indian Tribes of North America* (1836-44), expressed the opinions that the Eastern Indians possessed less prominent cheek-bones than did the Indians of the Plains, that their faces were more oval, and that they looked more like Europeans.*

In my opinion this observation does not justify Benjamin West's laconic likening of the classic-nosed, jutting-jawed, idealized statue of the Apollo Belvedere to a Mohawk warrior. It does suggest, however, that the facial differences between living white men and the Eastern Indians seen by the early artists may have been more subtle and less easy to portray in small-scale pictures than most of us have been accustomed to believe.

With these thoughts in mind, let us look at the early pictures from the anthropologist's viewpoint. It seems advisable at the start to weed out those pictures of "Indians" created by artists who had no historically proven firsthand knowledge of the race. This would include the great majority of the engravings for

* E. A. Hooton, "Racial Types in America and Their Relation to Old World Types," in *The American Aborigines, Their Origin and Antiquity*, edited by Diamond Jenness. (Toronto: 1933), pp. 152-3.

French books of travel in old Canada and Louisiana published prior to 1800, as well as those 16th-century imaginative pictures made in Europe. Obviously any resemblances between the beings depicted in those pictures and North American Indians were largely if not entirely coincidental.

Jacques Le Moyne de Morgues was the first European artist to have had an opportunity to draw North American Indians from life. One of his two known originals is a full-length crayon drawing (7" x 10") of Saturioua, a Timucua chief, seen in Florida in 1564. Le Moyne's rendering of the massive body shows he had considerable skill as a draftsman. However, the disproportionately small head and face appear to have been drawn from convention rather than from life. The face, and to a considerable extent the entire figure, lacks the spontaneity of a portrait study. Perhaps Le Moyne was too absorbed in recording the exotic tattooing, head and ear decoration, bustle and accessories, to pay close attention to the facial character of his subject. His failure to do so indicates rather convincingly that he was no portraitist.

We in America can best study John White's 1585 watercolors of Indians in the vicinity of the Roanoke Colony from photographs of the originals in the British Museum. These originals are small. The heads of the largest full-length figures measure little over an inch in height. The faces of White's Indian men show some character. That of "One of their Religious men" may show some Indian features. However, White's big-eyed, broad-nosed, thick-lipped, round-faced women look as if they were all cast in the same mould. They are caricatures of some racial type of the artist's own invention. The type is neither European nor Indian. White's work also leaves us with grave doubts as to the artist's ability at portraiture.

Unfortunately, the work of Le Moyne and White is best known through the widely circulated engravings of Theodore de Bry, who squeezed the life out of White's and probably Le Moyne's Indians as well. He gave us instead the fine-muscled



POCAHONTAS IN ENGLAND, 1616

By unknown artist of English School



TISHCOHAN, A DELAWARE CHIEF

By Gustavus Hesselius, 1735

bodies and classic features of Greek gods playing Indian. In their frozen postures many of these figures resemble casts from an antique classroom. They are horrible examples of the way in which well-meaning European engravers, who had no direct knowledge of Indians, were able to distort nature by idealizing it.

Champlain's work, known only through engravings, is too small in scale to permit much show of racial character in faces. From what I can see of the tiny faces I judge that they resemble Europeans more closely than typical Indians. The faces of the slightly larger costumed figures engraved for Le Page du Pratz' *Histoire de la Louisiane* (1758), intended to represent Natchez Indians, show unmistakable evidence of idealization after the European tradition.

Originals of A. De Batz' drawings of Indians of the Mississippi Valley (1732-35), are a little larger, but more crudely executed. De Batz, an architect or engineer, had difficulty in drawing the human figure. The faces in his drawings probably bear little resemblance to those of the Indians he saw in the field.

It is noteworthy that we have no record of a large-scale Indian head or bust having been drawn or painted by any white artist in America before the second quarter of the 18th century. This absence of portrait studies is evidence that none of the earlier artists possessed that keen interest in depicting facial character that marks the true portraitist. Lacking skill at portraiture, they concentrated the greater part of their attention on the delineation of hair dress, body ornament, clothing and other items in the material culture of the Indians they saw in the New World. As a result the physical anthropologist's loss has been the ethnologist's gain. In the early drawings the latter finds helpful sources of information on costume, weapons, tools, utensils, arts and crafts, house types and village plans, economic, social, and religious activities of the Eastern Indians. These pictures, together with contemporary descriptions in the early literature, give the ethnologist knowledge of the cultures of the Indians of the Eastern woodlands before they became radically modified by white con-

tact. Thus, despite their shortcomings in portrayal of facial features, these early drawings are of value to the anthropologist.

When Indians visited Europe and were painted by professional portraitists, men trained to observe and record the subtleties of individual facial contours, the results usually were superior. However, this was not always true. The anonymous artist who painted the portrait of Pocahontas, now in the National Gallery of Art, may have been sorely tempted to soften the features of La Belle Sauvage to harmonize with her civilized finery and to please his patron. This is an appealing painting. But it is difficult to find in it traces of Indian facial structure.

A Flemish portrait painter of the talented Verelst family may have been the first white artist to paint true likenesses of North American Indians. Jan Verelst painted "The Four Kings of Canada" as early as 1710. However, Indian facial characteristics are less pronounced in these portraits than in Willem Verelst's portrait of the Yamasee chief, Tomochichi, and his nephew executed during their visit to England in 1734. This may be the first true portrait of North American Indians. In the next year the Swedish-born artist, Gustavus Hesselius, painted two portraits of Delaware Indians which are remarkable for their portrayal of Indian facial character. These portraits of Tishcohan and Lapowinsa, who participated in the historic Walking Treaty with John Penn, probably are the first successful Indian portraits made in North America. They are in the Historical Society of Pennsylvania. Hesselius is said to have called himself a "face painter," a humble title to which the earlier delineators of Indians in the field could not aspire.

Later in the century and in the earlier decades of the 19th century several American artists, best known for their portraits of white men and women, did an occasional Indian portrait with some success. Trumbull's special portraits of Creek Indians who visited New York in 1790 to make a treaty with the young United States Government, may be competent likenesses even



TOMOCHICHI AND HIS NEPHEW

Engraved by Kleinschmidt after Verelst, 1734

The Smithsonian Institution

though most of the subjects do not exhibit pronounced Indian features.

The Plains Indians fared much better than the Indians of the Eastern woodlands at the hand of the artist. The earliest illustrations of Plains Indians I have seen are the life-sized profiles of members of an Osage delegation to Washington executed by Saint-Mémin in 1804. Realism of proportion was assured by Saint-Mémin's use of a mechanical device, known as physiognotrace, to trace the striking profiles of these Indians.

Beginning as early as 1821, Charles Bird King was employed by the Government to paint portraits of members of Indian delegations who visited Washington. Judging from the originals of King's paintings in the U. S. National Museum and photographs of others in the Nationalmuseet, Copenhagen, King was an able painter of Indians. However, James O. Lewis and Samuel Seymour, who accompanied Government expeditions to the Great Lakes and Great Plains, appear in their published works to have had less talent for Indian portraiture. Seymour, in fact, did not attempt Indian portraits. He was content to draw rather stiff and amateurish Indians in small-scale scenes.

George Catlin, the first white man to devote his life to portraying the Indians in their home territories, deserves more attention than I can give him here. A study of the 268 original oil portraits by Catlin in the U. S. National Museum, representing individuals of more than forty tribes, reveals marked qualitative differences in his work. Some portraits appear to have been dashed off on the run. Others have been worked over with time-consuming care. His large (23" x 28") originals fare much better than the cheap little engravings in his 1841 book, or his own later-day copies in oil, pen, or pencil. The lithographs in his *Portfolio* (1844) approach the quality of the originals. In many originals Catlin succeeded in capturing not only the form of the Indian face but also the dignity of bearing and expression which is familiar to anyone who has photographed Indians on our western reservations.



CHIEF OF THE LITTLE OSAGE

By C. B. J. F. de Saint-Mémin, 1804

The New-York Historical Society



STONIK-SOSAK (BUFFALO BACKFAT), HEAD CHIEF OF THE BLOOD INDIANS

By Karl Bodmer, 1833

Litho., Maximilian's *Atlas*



By George Catlin, 1832

Smithsonian Institution

Many of Catlin's best portraits were made on his trip to the Upper Missouri in 1832. He broke the trail for other competent portraitists who took the grand tour from St. Louis to the fur posts on the Missouri as far as Ft. Union or beyond in the days before the camera replaced pencil and brush as a medium for recording the looks of the Plains Indians. Karl Bodmer followed in 1833, Kurz in 1851, Wimar in 1858. Although I have not seen Bodmer's originals, I find the lithographic reproductions of his portraits remarkably realistic. There can be little doubt that Bodmer drew Indian faces with the same unfailing accuracy with which he rendered the minute details of Indian costume and other items of material culture and which is a joy to the ethnologist. Kurz's field sketches of Indian heads seem to be much truer to life than are his stereotyped, academic bodies. Wimar's original sketch books, now in the City Art Museum of St. Louis, bear evidence of a freshness and feeling for the structure of the individual Indian face that are lacking in the same artist's stilted, imaginative, Indian compositions painted earlier in Düsseldorf.

Paul Kane, the first artist to travel from Montreal to the Pacific Coast and return, exhibits facility for painting Indian features in many of his large portraits. Alfred Jacob Miller also broke new ground by travelling westward past Ft. Laramie to the Shoshone and their neighbors of the Rockies, but he failed to make the most of his opportunities as a portraitist. His many scenes in watercolor have more value to the art critic than to the anthropologist. His sketchy rendering and omission of details of material culture cause the ethnologist to wish he had been more meticulous in his drawing.

John Mix Stanley best interprets the west in his scenes, but his portraits show considerable skill in rendering Indian features. Seth Eastman, however, never seemed at home in portraiture. His Indian faces usually are not convincing. Gustavus Sohon, in his pencil portraits of Northwestern Indians (1854-55), displayed "great skill in making expressive likenesses," as one who watched him at work has testified.

The success achieved by some of the portraitists who drew and painted the Upper Missouri tribes is vouched for in the testimony of elderly, conservative, full-blood Indians obtained by the writer within the last decade. One day I showed Weasel Tail, an aged Blood Indian, Bodmer's portraits in Maximilian's *Atlas*. He pointed to one of the portraits and said, through the interpreter, "That is Stomik Sosak." I asked him what made him think that, since the portrait was made two decades before Weasel Tail was born. He replied promptly, "I knew his son. He looked just like that picture." Weasel Tail's identification was correct.

On another occasion I showed Lazy Boy, then the oldest living Piegan, photos of Paul Kane's original portraits of Piegan Indians in the Royal Ontario Museum of Archaeology. He commented on the portrait titled Big Snake's Brother, "That is Dusty Bull, brother of the Piegan chief, Big Snake. I remember him. The painter flattered him some." Again I showed a photo of Gustavus Sohon's portrait of Boy, a Piegan chief, to the elderly Piegan, Three Calf. He recalled that the Indians had nicknamed Boy, "Mouth like a bell," because his mouth was unusually large. Three Calf thought the artist had properly stressed that feature. On Pine Ridge Reservation I noticed a yellowed photograph of one of Catlin's originals hanging in a curious porcupine-quilled buckskin frame on a wall in old Edna No Fat's cabin. She said members of an Oglala Sioux delegation to Washington brought that photo to her three decades ago. It was a portrait of her father, Shell Man, as a young man. She said she had kept it on the wall ever since she received it because it reminded her so much of him.

These bits of Indian testimony indicate better than any theoretical judgments of mine the degree of success attained by the most gifted "face painters" in depicting Indians in the days before the camera. Those artists were not satisfied with documenting generalized Indian facial types. They were drawing and painting recognizable likenesses of real people.

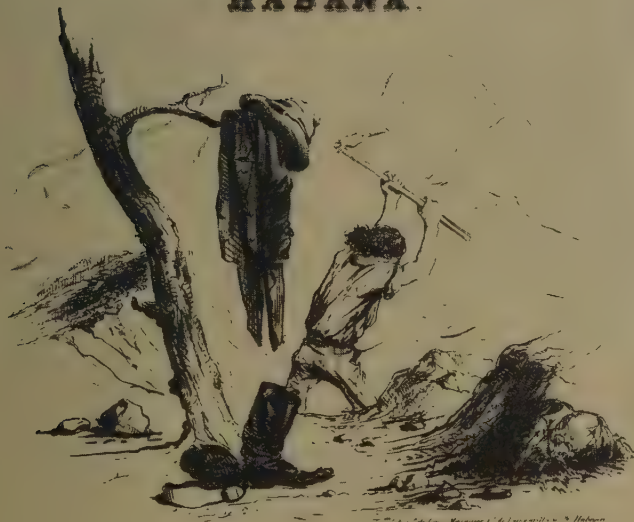
ALBUM CALIFORNIANO

COLECCION

De tipos observados y dibujados por los Ates.

FERRAN Y BATURONE

HABANA.



Publicado por entregas que constarán de cuatro láminas primorosamente coloridas
con su correspondiente cubierta

Una entrega — para los suscriptores
Una lámina suelta

N.º de	Entregas	
	1.ª	2.ª
4	8	3

J. A. Entregas

COVER TITLE: ALBUM CALIFORNIANO

Lithographer: Luis Marquier Co., Havana, c. 1849/50

Gift of Daniel Parish, Jr., 1909



JOHN AUGUSTUS SUTTER (1803-1880)

By Samuel S. Osgood

Gift of Rufus W. Griswold, 1857

GOLD FEVER

A CATALOGUE OF THE CALIFORNIA GOLD RUSH CENTENNIAL EXHIBITION

by R. W. G. VAIL

THE DISCOVERY of gold at Sutter's mill on January 24, 1848, caused the greatest gold rush in history and attracted adventurers from all over the world. The tidal wave of professional and business men, mechanics, sailors, laborers, and riffraff which rolled over California from 1849 to 1852 and raised its white population from 14,000 to 223,000 in four years, was slow in getting under way but by January of 1849 ships from all the ports of America, Europe, and Australia were heading for San Francisco Bay and toilsome caravans were crossing the Great Plains and the Rockies in their covered wagons or were plodding through the country of our late enemy Mexico or across the miasmatic Isthmus of Panama on foot or on horse- and mule-back, all headed for the mines of the Sacramento Valley. Many died of thirst, disease, or by Indian arrow on the way or met sudden death at the mines or in the brawling mining towns. Others went into the business of supplying food, drink, shelter, and supplies to the miners and emigrants and these were successful. A considerable number became permanent settlers in the new territory and grew up with the country, founding prosperous dynasties which still have a place of prominence in the affairs of the State. And a few became rich by the mining of gold.

At first, individual miners and groups of half a dozen struck it rich. Some of them blew in their dust and nuggets at the nearest mining town in the pursuit of such wine, women, and song as the wide-open, roaring mining communities might offer. A few sent home their hard-won wealth by Wells, Fargo Express or sailed back with it around the Horn. And some of the more intel-

ligent stayed on to form the larger companies, introduce hydraulic equipment and settle down to the less spectacular but more lucrative mining on a large scale which made great wealth for a few and which still, after a hundred years, makes California the greatest gold-producing State in the Union.

This romantic and exciting episode in our history brought forth a large and now very rare literature which is eagerly sought by collectors, libraries, and historical societies from coast to coast, much of which has, during this centennial year, found its way into exhibition cases for the education and enjoyment of our people.

This Society joined the rest in opening a Gold Rush exhibit which, during the past year, has aroused so much interest that we have been frequently requested to print a list of the manuscripts, books, pamphlets, broadsides, newspapers, maps, paintings, prints, cartoons, and museum objects which we have had on view. Since there are a number of hitherto undescribed items and many others of great rarity in the show, we have decided to print such a list in our *Quarterly* and to issue a separate of it for the pleasure and information it may give to students, collectors, and the general public. In the checklist which follows, brief entries are given for the well-known items which have been described in standard bibliographies and reference works, with references to the appropriate bibliographies after each. Rarer books, some of which have escaped the eager eye of the collector and bibliographer, are described with greater fullness and, I need hardly add, further information will be given gladly to those who care to write. Mr. Thomas W. Streeter, the Treasurer of the Society, has greatly enriched our show by the loan of treasures from his own outstanding collection of Western Americana.

As we glance over the guidebooks to the gold regions, published in many languages and in many lands, as we examine the privately printed journals of the adventurers, many from obscure small-town presses, as we see the wealth of Eastern mining company literature, maps, prints, and cartoons brought out by the

gold fever, we realize that here is an exciting field for the historian and collector. Here is Foster's *The Gold Placers of California*, printed in Akron, Ohio; Captain Morton's *Californien das neue Goldland*, published in Grimma; and Webster's *Journal*, printed on board the *Henry Lee* on the voyage around the Horn. Here you will also find such titles as *Two Eras in the Life of the Felon Grovenor I. Layton*, New Orleans, 1853, who was lynched for murder, robbery, and arson; and you will even find a Dutch play inspired by the gold rush, Van Lennep's *Een droom van Californië*. There are also two cases of Mr. Streeter's extremely rare handbills, constitutions, and by-laws of the Eastern companies organized for mining and merchandising in California, including such treasures as the constitution of the Beloit Company which was the first or one of the first pieces of printing in Kanesville, later known as Council Bluffs, Iowa, of which we show one of the two known copies. The historian will also be interested in examples of our excellent collection of early California newspapers, broadsides and maps, song sheets and early advertisements—ephemeral material, seldom saved at the time but eagerly sought after a hundred years later. Only a few of these things can be shown in the small space of an exhibition case but there are many other manuscripts and printed items in our Library waiting for the literary miner who, if he pays us a visit, is sure to strike it rich.

The exhibit contains some very fine pictorial material, including an original oil portrait of John A. Sutter, at whose mill gold was first discovered, many rare Californian views including several of the scarce local San Francisco lithographs of the period and several others published in the East, a number of them unrecorded in Peters' *California on Stone*. The contemporary cartoons are particularly worthy of notice for they include the only complete set of the Cuban *Album Californiano* and at least half a dozen others not in Peters. There are also three interesting daguerreotypes, one showing the First Regiment of Infantry drawn up for inspection with a typical background of San Francisco streets and water front, and a precious set of thirty 8-



TIPOS CALIFORNIANOS NO. 8: "A LIGHT INDISPOSITION"

Signed: Augusto Ferran. Litho.: Luis Marquier Co.



Caucasian Type.
The Pilot Fish and the Shark

"THE PILOT FISH AND THE SHARK"

Lithographic plagiarism by A. Duperly, Kingston, Jamaica

The Nassau-Veeb Historical Society

by 10-inch photographs of San Francisco in 1856. The prospector's gold-washing pan, miner's gold scales, Wells, Fargo treasure box, and frontier pistols of the period thrill small boys and grown-ups alike and add color and life to the other treasures in the exhibition.

ALBUM CALIFORNIANO

Here is a collector's nugget of considerable importance which may not have survived in any other complete copy and which does not seem to have been fully described in any previous publication. Among the tens of thousands of gold seekers were a few who, with brush, pen, or pencil, recorded what they saw and experienced. They included two young Cuban artists, Augusto Ferran and José Baturone, who made a series of sketches of California types showing miners who had returned to town after weeks of hard work in the mines, each with a poke full of dust or nuggets and all of them anxious for relaxation and a chance to spend some of their new wealth before returning to the toil of the diggings.

These contemporary sketches are, perhaps, the best representations of what the individual miners really looked like a hundred years ago. These are the men who actually dug the gold from the hard rock of the hills or panned it from the mountain streams and so are worthy of our remembrance. We know nothing of the artists, each of whom made six of the published sketches, and nothing of the Cuban lithographer who issued them so attractively, but all of those concerned with the production of the *Album Californiano* had real ability and they have left us a delightful and historically valuable record of those who took part in the Gold Fever. Our perhaps unique set of this interesting series is described as follows:

Album Californiano/Coleccion/de tipos observados y dibujados por los Sres./[Augusto] Ferran y [José] Baturone/Habana./[lithographic view of miner at work in river, with boots on shore in foreground and hat and coat hanging on tree]/Litogr^a. de Luis Marquier C^o. de Lam-

Gold Fever: Centennial Exhibition

parilla n^o. 96 Habana./Publicado por entregas que constarán de cuatro láminas primorosamente coloridas/con su correspondiente cubierta./

Coloridas. En negro.

Una entrega—para los suscritores	R ^{os}	S ^{os}	12.	8.
Una lámina suelta	"	"	4.	3.
[Written in:] 1 ^a Entrega.; [2d part:] 2 ^a Entrega.; [3d part:] 3 ^a Entrega.				
[Habana, Cuba, c. 1849-50].				

Series of 12 hand-colored lithographic plates, issued in three parts, each containing 4 plates with colored wrappers (wrappers of 1st part yellow, parts 2 and 3 pink), with title on each cover as above. 36 x 28 cm.

The complete set issued by subscription at 12 reals colored or 8 reals plain. Individual plates issued at 4 reals colored or 3 reals plain. The set in The New-York Historical Society was purchased in 1909 for \$20.00 by Daniel Parish, Jr., who gave it to the Society.

The only complete set, with wrappers, is in The New-York Historical Society. The California Historical Society has nos. 1, 2 (2 copies), 4 (2 copies), 5, 6, 7, 9, 10, 12. The Brooklyn Museum has no. 9, and there are probably others in the various print collections of the country. Apparently the only reference work mentioning this series is Harry T. Peters' *California on Stone*, which, on p. 160, describes plates 2, 4, 5, 8 and 10 without wrappers. The plates were reproduced from our copies in Jackson's *California Album*, New York, 1949.

[Contents, with general heading:] *Tipos Californianos*:

1. UNA FORTUNA HECHA. A FORTUNE MADE. JOSÉ BATURONE LO LITOGRAFÍO. LITOG^a DE L. MARQUIER C^o DE LANIPARILLA N^o 96. Full-length figure of a bearded miner with hands in pockets, facing front.
2. POSICIONES CÓMODAS. COMFORT. AUGUSTO FERRAN. . . . Two miners, with drinks, sprawled at table. Another, standing behind table, yawning.
3. SOCIEDAD DE TEMPLANZA. TEMPERANCE SOCIETY. JOSÉ BATURONE. . . . Two miners standing at bar with drinks in their hands.

4. UN PROTECTOR DE LAS ARTES. A PROTECTOR OF ARTS. AUGUSTO FERRAN. . . . Miner seated on wall eating an orange, listening to two young women, one playing a hurdy-gurdy, the other a tambourine.
5. UN BUEN FLETE. A GOOD FREIGHT. AUGUSTO FERRAN. . . . Six miners riding sprawled in an open carriage with driver on seat at right. The only horizontal print in the set.
6. PARTIDARIOS DEL SISTEMA ANTIFLOGISTICO. PARTISANS OF THE ANTIPHLOGISTIC SYSTEM. JOSÉ BATURONE. . . . Negro woman fruit vendor selling oranges to two miners.
7. QUE BUEN TABACO! AN EXCELLENT SEGAR! JOSÉ BATURONE. . . . Two miners, one standing and reaching into a cigar box, the other sitting on a stone post smoking and holding a bundle of cigars before him in both hands.
8. UNA LIGERA INDISPOSICION. A LIGHT INDISPOSITION. AUGUSTO FERRAN. . . . A sober miner helping a drunken comrade with a bottle in his pocket.
9. DOS OBSERVADORES. TWO OBSERVATORS. JOSÉ BATURONE. . . . Two miners visiting town and looking at the sights. A third miner sitting on wall in background.
10. ARGUMENTOS SÓLIDOS. SOLID ARGUMENTS. JOSÉ BATURONE. . . . Two miners with doubled fists, about to begin a fight.
11. REMEDIO CONTRO LOS CALLOS. A REMEDY FOR CORNS. AUGUSTO FERRAN. . . . Miner standing with right foot bare and boot in hand.
12. REALIZACION. EFFECTUATION. AUGUSTO FERRAN. . . . Three miners in assay office, one putting nugget of gold on scales held by employee on other side of counter.

This series of prints, or part of it, was plagiarized in Kingston, Jamaica, by A. Duperly. The New-York Historical Society has his version of plate 8, which he has renumbered 2 and which is described as follows:

NO. 2/ CALIFORNIANS TYPE./THE PILOT FISH AND THE SHARK./KINGSTON JAMAICA. LITH. BY A. DUPLY.

Lithograph 26 x 20 cm. within the frame, 39.4 x 26.3 cm. over all. Uncolored impression on tan paper. Figures have been reversed, redrawn and caricatured. The plain background of the original has been filled in with drawing of a warehouse at left with barrel labeled *Jamaica rum* on sidewalk; tavern at right with sign above showing whiskey bottle, spread eagle, fruit, and the motto: *E Pluribus Unum*. Negress at door of tavern at right, Negro boy in rags at right and behind the two men, looking at them, and another sitting on top of up-ended cannon at left. Not in Peters.



LYNCHING THREATS TO ERWIN DAVIS OF SONORA, CALIFORNIA
On paper cut-outs each with hangman's noose about the neck

Gift of Mr. William A. Robbins, 1941

THE EXHIBIT

This exhibit, celebrating the hundredth anniversary of the California Gold Rush of 1848-49, occupies a large gallery on the main floor and is shown in four upright and ten flat showcases, with illustrative material hung on the adjacent walls. Manuscripts, books, broadsides, pamphlets, newspapers, paintings, prints, cartoons, and museum objects are grouped together under the following subjects: GOLD DISCOVERY, with emphasis on Sutter and his mill; GOLD NEWS AND GOLD FEVER, showing the first published announcement of the discovery and the later excitement which developed from it; OFF TO CALIFORNIA, showing preparations for the journey and the routes used; HO! FOR CALIFORNIA, a continuation of the same subject with emphasis on the sea routes; TO CALIFORNIA BY SEA, more of the same subject; FORTY-NINERS IN TOWN, showing the activities and recreations of the miners back in San Francisco from the mines; FORTY-NINERS IN CALIFORNIA, handbills, constitutions and by-laws of the Eastern mining companies and views of San Francisco; MINING CAMPS AND TOWNS, showing fourteen views from Letts' *California Illustrated* with a ribbon leading from each to its location on a map; FORTY-NINERS AT THE GOLD FIELDS, showing various methods of mining, with actual prospector's pan for washing gold, scales for weighing gold, samples of California gold, etc.; OVERLAND TO CALIFORNIA, showing published journals, views, cartoons, and maps of the journey across the plains; GOLD RUSH CARTOONS, showing a selection of rare cartoons, several unknown to Peters; GUNS AND VIGILANTES, showing manuscript, printed, and pictorial material on the first attempts at law and order in the mining communities, with several pistols of the period; NEW YORK SUPPLIES THE FORTY-NINERS, showing the front page of the *New York Daily Tribune* for February 24, 1849, with advertisements for miners' supplies, 22 of which are shown on either side of the newspaper, each enlarged for easy reading to about two feet long; WELLS, FARGO & COMPANY treasure box

Gold Fever: Centennial Exhibition

used in transporting gold bullion and valuable mail by Wells Fargo stagecoach, lent by the Wells, Fargo Historical Collection of San Francisco; GUIDE BOOKS FOR ARGONAUTS TO CALIFORNIA, showing an important collection of rare manuals and maps.

CHECKLIST

For the convenience of students and collectors who could not see the exhibit, a brief checklist follows. Many more items might have been included from the Society's Library had space permitted. When titles are recorded in the standard bibliographies, they are listed briefly, with references to the bibliographies. When not previously recorded, they are described more fully. Many of the finer items are from the collection of our Treasurer, Mr. Thomas W. Streeter. Titles not recorded as the property of private owners are in the Library of this Society. The bibliographies used are as follows:

- Cowan, R. E. and R. G. A BIBLIOGRAPHY OF THE HISTORY OF CALIFORNIA, 1510-1930. *San Francisco*, 1933. 3 vols., 4to. References are to pages.
- Peters, Harry T. CALIFORNIA ON STONE. *New York*, 1935. 227 p., illus., 4to. References are to pages and plate numbers.
- Vail, R. W. G. BIBLIOGRAPHICAL NOTES ON CERTAIN EASTERN MINING COMPANIES OF THE CALIFORNIA GOLD RUSH. To appear in the *Papers of the Bibliographical Society of America* during the winter of 1949-50. References are to numbers.
- Wagner, Henry R., and Charles L. Camp. THE PLAINS AND THE ROCKIES. *San Francisco*, 1937. 299 p., illus., 8vo. References are to numbers.
- Wheat, Carl I. BOOKS ON THE CALIFORNIA GOLD RUSH. *San Francisco*, 1949. [256] p., illus., 8vo. Lists only 241 books, with a few others in the footnotes, but omits many important titles, omits full titles and collations but gives brief notes. References are to numbers.

Manuscripts

- BENTON, SENATOR THOMAS HART. A.L.S., Washington, D. C., January 28, 1849, regarding the discovery of gold and concerning his son-in-law, Captain John C. Fremont.
- [DAVIS, ERWIN]. Two cut-out paper figures, each about eight inches tall, with a cord in the form of a hangman's noose around its neck, and

Washington City, Jan'y. 28. 1849.

Sir,

In answer to your inquiry I have to say that it is totally false that Mr. Fremont knew anything about the gold mines of the Sacramento, or that he went back with any view to work them. He had started back before the first news of them came to the United States, & went with a supply of astronomical instruments, purchased by himself, some of them from London, to complete his explorations of the Mexican part of our continent, & on a more Southern line than his before, with a view to survey & the location of the great central road from the Bay of San Francisco to St. Louis. The gold region was marked on his map from information brought in by H. Reale, of the Navy, after he was gone.

Yours respectfully, Thomas Hart Benton.

A.L.S., THOMAS HART BENTON, WASHINGTON, D.C., JANUARY 28, 1849

"... it is totally false that Mr. Fremont knew anything about the gold mines of the Sacramento, or that he went back with any view to work them..."

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- each bearing a lynching threat written across it. Sent to Erwin Davis of Sonora who had foreclosed a mortgage on the property of a group of miners who were trying to build a flume.
- GOULD, WALTER B. Diary, Boston to San Francisco, around Cape Horn in the barque *Maria*, January 10-July 1, 1849. Map and watercolor illustrations. Gives lively description of San Francisco.
- HEISER, CHARLES L., of New York. His Forty-Niner diary; letter to his father from San Francisco, June 13, 1851, telling of activities of the Vigilantes, trial and hanging of one Jackson for stealing; letter to his father from San Francisco, January 14, 1852. Selected from a larger collection of his letters.
- HONE, PHILIP, the famous New York diarist. One of his diaries opened to December 16, 1848, recording the discovery of gold in California and the resultant excitement in New York. Our Library owns the originals of these famous diaries which have been only partially published.
- The Prospector's Dream. Air [Oh] Susannah.* Manuscript song from the papers of Cyrus Hurd, Jr., a Forty-Niner from Middle Haddam, Connecticut. Lent by Miss Margaret S. Dart.
- UNITED STATES MAIL STEAMSHIP COMPANY. Letterbook of Marshall O. Roberts opened to a letter of February 1, 1849, giving costs of fares and freight to California; Voyage Stores, August, 1854, opened to list of provisions for the steamer *George Law* from New York to the Isthmus of Panama. Selections from a large collection of the business papers of the company in our Library.
- VAN VALEN, ALEXANDER. See below in section on *Eastern Mining Companies*, under California Mutual Gold Mining Company.
- WELLS, DR. ALBERT CHIPMAN. A.L.S. to his father, Dr. Cyrus Wells, from Panama, December 15, 1849.

Books

- Abbey, James. CALIFORNIA. A TRIP ACROSS THE PLAINS. . . . *New Albany, Ind.*, 1850. 64 p. Cowan 1, Wagner-Camp 178 locates 6 copies, not including T. W. Streeter.
- AN ACCOUNT OF CALIFORNIA AND THE WONDERFUL GOLD REGIONS. . . . *Boston*, [1849]. [32] p., maps. Cowan 2. T. W. Streeter.
- Aldrich, Lorenzo D. A JOURNAL OF THE OVERLAND ROUTE TO CALIFORNIA! . . . *Lansingburgh*, 1851. 48 p. Cowan 6, Wagner-Camp 194 locates 3 copies, Wheat 2. T. W. Streeter.
- AMERICAN QUICKSILVER COMPANY, OF CALIFORNIA. [double rule] DIRECTOR'S OFFICE, NEW-YORK. [double rule] *New-York: Pudney & Russell, Printers. No. 79 John-street.* 1849. 28 p., 8vo. (22.7 x 14.3 cm.), tan wrappers with title on cover. Not in Cowan. T. W. Streeter.

- Ansted, David T. THE GOLD-SEEKER'S MANUAL. . . . London, MDCCCXLIX. [4], 172 p. Cowan 17, Wheat 5, Sabin 1647.
- Averill, Charles E. KIT CARSON, THE PRINCE OF THE GOLD-HUNTERS. . . . New York, [1849]. 100 p. Wagner-Camp 161. T. W. Streeter.
- [Baker, S.]. OUTLINE HISTORY OF AN EXPEDITION TO CALIFORNIA. . . . New York, 1849. 32 p. on recto of leaves only, with cover title and advs. on back cover. A series of unpleasant caricatures. Cowan 466, Sabin 57955 locates at Library of Congress, NYHS (cover title in photostat), T. W. Streeter.
- Bryant, Edwin. WHAT I SAW IN CALIFORNIA. . . . New York, 1849. 480 p., map. Cowan 81, Wagner-Camp 146, Wheat 26 describes 1st ed., 1848. NYHS has 6th ed., 1849. Sabin 8804.
- CALIFORNIA: ITS PAST HISTORY, ITS PRESENT POSITION, ITS FUTURE PROSPECTS. London, 1850. viii, 270 p., added engraved title, 2 plates and map, all hand-colored, 8vo. (22 x 14 cm.). Cowan 93, Sabin 9973.
- Capron, Elisha Smith. HISTORY OF CALIFORNIA. . . . Boston, 1854. xi, 356 p., map. Cowan 104, Sabin 10764.
- Carson, James H. EARLY RECOLLECTIONS OF THE MINES. . . . Stockton, 1852. 64 p., map. Cowan 107, Wheat 36. First book printed in Stockton. Cover title: *Life in California. Second edition.* [1st in book form].
- CELEBRATION OF THE SEVENTY-THIRD ANNIVERSARY OF THE DECLARATION OF INDEPENDENCE OF THE UNITED STATES, ON BOARD THE BARQUE "HANNAH SPRAGUE," AT SEA, JULY 4TH, 1849. SOUTH LATITUDE 18° 28'.—LONGITUDE 38° 10'. [rule] New York: Joseph H. Jennings & Co., Printers. 122 Nassau Street. 1849. 16 p., 8vo. (23.3 x 14.5 cm.), brown wrappers with cover title. NYHS. There were addresses by Lewis Peck and Alfred Wheeler, music by "the amateur band" and many toasts, one of them to the New York Commercial and Mining Company of which the passengers were obviously members. The oration by Wheeler and the toasts appear in the pamphlet. See also New York Mining Company under *Eastern Mining Companies*, below.
- Child, Andrew. OVERLAND ROUTE TO CALIFORNIA. . . . Milwaukee, 1852. 61 p. Cowan 116, Sabin 11084, Wagner-Camp 209 locates 5 copies, Wheat 37. T. W. Streeter.
- Creuzbaur, Robert T. ROUTE FROM THE GULF OF MEXICO AND THE LOWER MISSISSIPPI VALLEY TO CALIFORNIA. . . . New York, 1849. 40 p., 5 maps. Cowan 149, Sabin 17492, Wagner-Camp 166 locates 6 copies. NYHS, T. W. Streeter.
- [Delavan, James]. NOTES ON CALIFORNIA AND THE PLACERS. . . . New York, 1850. 128 p., 2 plates. Cowan 164, Sabin 10036, Wheat 58.
- Delessert, Benjamin. LES MINES D'OR DE LA CALIFORNIE. Par M. Benjamin Delessert. Février 1849. Paris. Au Bureau de la Revue des Deux Mondes, Rue Saint-Benoît, 18. 1849. 19 p., 8vo. (25 x 16.4 cm.). Cover

*From the California
Collection of
The New-York
Historical Society*

LES
MINES D'OR

DE
LA CALIFORNIE.

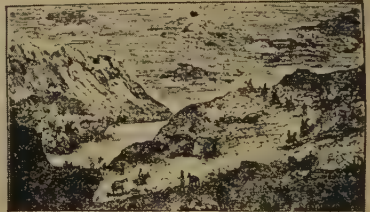
PAP
M. BENJAMIN DELESSERT.

Feuillet 2469

PARIS,
AU BUREAU DE LA REVUE DES DEUX MONDES,
RUE SAINT-DENIS, 18.
—
1849.

*From the private
library of Mr.
Thomas W. Streeter*

**THE GOLD PLACERS
OF
CALIFORNIA,**
SOIL, CLIMATE, RESOURCES, &C., OF
CALIFORNIA AND OREGON.



ROUTES, DISTANCES THERE, OUTFIT, EXPENSES, ETC.

Edited by **CHAS. FOSTER, A. B.**

GOLD: HOW KNOWN, WHERE FOUND, HOW ASSAYED.

BY **SAMUEL ST. JOHN, A. M.**

Professor of Chemistry, &c., Western Reserve College.

AKRON, O.

PRINTED BY **H. CANFIELD.**

1849.

- title. Adv. for the magazine on back cover. Reprinted from *La Revue des Deux Mondes*, February 1, 1849. Sabin 19427. NYHS.
- Disturnell, J., *publisher*. THE EMIGRANT'S GUIDE TO NEW MEXICO, CALIFORNIA, AND OREGON. . . . *New York*, 1850. viii, [3]–80 p., folded map, 16mo. Cowan 176 describes 1st ed., 1849 only, Sabin 20325 note. T. W. Streeter.
- Dundass, Samuel Rutherford. JOURNAL. . . . *Steubenville*, 1857. 60 p. Cowan 187, Wagner-Camp 290 locates 8 copies. T. W. Streeter.
- Ferry, Hypolite. DESCRIPTION DE LA NOUVELLE CALIFORNIE. . . . *Paris*, 1850. [4], 386 p., 4 maps, 4 plates. Cowan 207, Wheat 75.
- Foster, Charles. THE GOLD PLACERS OF CALIFORNIA, WITH A SKETCH OF THE SOIL, CLIMATE, RESOURCES, POPULATION, &C. OF CALIFORNIA AND OREGON. ALSO, THE ROUTES AND DISTANCES THERE, THE OUTFIT, EXPENSES, ETC. [rule] By Charles Foster, A.B. [rule] TO WHICH IS ADDED A METHOD OF ASSAYING GOLD. By Samuel St. John, A.M. Professor of Chemistry, &c., Western Reserve College. [French rule] *Akron, O. Printed by H. Canfield*. [rule] 1849. 52, [55]–56, 59–60, 63–94, 97–98, 101–106 p., folded map, white on black, without title, woodcut on p. 52, repeated on cover title; *Opinions of the press* on back cover, 16mo. (14.2 x 9.9 cm.). Though pagination is erratic, nothing is missing. Unknown to the bibliographers. T. W. Streeter.
- Foster, George G. THE GOLD REGIONS OF CALIFORNIA. . . . *New York*, 1848. 80 p., map. Cowan 219, Sabin 25225, Wheat 77. NYHS has 1st ed. 1848, 2d ed. 1848, 3d ed. 1849.
- Frémont, John Charles. REPORT OF THE EXPLORING EXPEDITION TO THE ROCKY MOUNTAINS. . . . *Washington*, 1845. 583 p., plates and folded maps. Cowan 223, Sabin 25845, Wagner-Camp 115. See also letter by Benton in *Manuscripts* section, above.
- Garnier, Pierre. VOYAGE MÉDICALE EN CALIFORNIE. *Paris*, 1854. 43 p. Cowan 230, Sabin 26682.
- Gay, Frederick A. SKETCHES OF CALIFORNIA. . . . [*Boston*, 1848]. 16 p. Cowan 230, Sabin 26787. T. W. Streeter.
- Holinski, Alexandre Jean Joachim. LA CALIFORNIE. . . . *Bruxelles*, 1855. [4], x, [2], 414 p. Cowan 289, Sabin 32497. First edition was published in 1853.
- Ingalls, Eleazer Stillman. JOURNAL OF A TRIP TO CALIFORNIA BY THE OVERLAND ROUTE. . . . *Waukegan*, 1852. 51 p. Cowan 303, Wagner-Camp 215 locates 3 copies. T. W. Streeter.
- Kelly, William. AN EXCURSION TO CALIFORNIA OVER THE PRAIRIE. . . . *London*, MDCCCLI. 2 vols. Cowan 325, Sabin 37321, Wagner-Camp 200, Wheat 115.
- King, Thomas Butler. CALIFORNIA; THE WONDER OF THE AGE. . . . *New York*, 1850. 34 p. Cowan 329, Sabin 37837, Wheat 118 describes the 1st ed., a Government report, 1850.

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- [Kip, Leonard]. CALIFORNIA SKETCHES. . . . *Albany*, 1850. 57 p. Cowan 331, Sabin 9981 and 37946, Wheat 119.
- Krakenfuss, Abraham. MÜNCHHAUSEN IN CALIFORNIA. . . . *Bremen*, 1849. vi, 73 p. Cowan 335, Wheat 92 note.
- Künzel, Heinrich. OBERCALIFORNIEN. . . . *Darmstadt*, 1848. [4], 41 p., map. Cowan 337, Wheat 92 note. First German Californian promotion publication. NYHS has presentation copy from the author.
- [Letts, J. M.]. CALIFORNIA ILLUSTRATED. . . . *New York*, 1852. 224 p., colored plates. Cowan 390, Sabin 40722, Wheat 125.
- PICTORIAL VIEW OF CALIFORNIA. . . . *New York*, 1853. 2d ed. of above. Cowan 390, Sabin 40723, Wheat 125.
- Lyman, Albert. JOURNAL OF A VOYAGE TO CALIFORNIA. . . . *Hartford*, 1852. 192 p., illus. Cowan 400, Wheat 129. He belonged to the Connecticut Mining and Trading Company.
- M'Collum, William. CALIFORNIA AS I SAW IT. . . . *Buffalo*, 1850. 72 p. Cowan 403, Sabin 43081, Wheat 131.
- M'Illvaine, William, Jr. SKETCHES OF SCENERY AND NOTES OF PERSONAL ADVENTURE, IN CALIFORNIA AND MEXICO. *Philadelphia*, 1850. 44 p., plates. Cowan 408, Sabin 43328, Wheat 134.
- McNeil, Samuel. MCNEIL'S TRAVELS IN 1849. . . . *Columbus*, 1850. 40 p. Cowan 409, Wagner-Camp 186 locates 5 copies, Wheat 135. T. W. Streeter.
- Marryat, Frank. MOUNTAINS AND MOLEHILLS. . . . *London*, 1855. x, [2], 443 p., colored plates. Cowan 416, Sabin 44695. The 1st ed. was *New York*, 1855 with uncolored illustrations. This edition much finer.
- Miles, William. JOURNAL OF THE SUFFERINGS AND HARDSHIPS OF CAPT. PARKER R. FRENCH'S OVERLAND EXPEDITION TO CALIFORNIA. . . . *Chambersburg*, 1851. 24 p. Cowan 429, Wagner-Camp 202 locates 5 copies. T. W. Streeter.
- Morgan, A. W., & Co. A. W. MORGAN & Co.'s SAN FRANCISCO CITY DIRECTORY. SEPTEMBER, 1852. *San Francisco*, 1852. 174 p. Cowan 173.
- Morton, Captain ———. CALIFORNIEN DAS NEUE GOLDLAND. [rule] Eine kurze, nach den besten Quellen bearbeitete Beschreibung dieses amerikanischen Küstenlandes nach seiner natürlichen Beschaffenheit, dem früheren und gegenwärtigen Zustande seiner Bewohner und seiner politischen Beziehung zu Europa. Nach dem Englischen des Capitain Morton bearbeitet und mit vielfachen Zusätzen und Belehrungen für die dahin Auswandernden bereichert von einem Deutsch-Amerikaner. [rule] Nebst einer Charte des Gold- und Quecksilber-Districts. [rule, double rule] *Grimma*, 1849. *Druck und Verlag des Verlags-Comptoirs*. 4, [2], [5]-77 p., folded map: *Californien das neue Dorado*. (21 x 16.5 cm.), 16mo. (16.6 x 10 cm.). Not in Cowan. NYHS.

*From the private
library of Mr.
Thomas W. Streeter*

EEN DROOM VAN CALIFORNIE.

KLUCHTSPEL MET ZANG.

DOOR

MR. J. VAN LENNEP.



Californien

das neue Goldland.

Eine kurze, nach den besten Quellen bearbeitete

Beschreibung dieses amerikanischen Küstenlandes

nach seiner natürlichen Beschaffenheit, dem frühern und
gegenwärtigen Zustande seiner Bewohner und seiner
politischen Beziehung zu Europa.

Nach dem Englischen des Captain Morton

bearbeitet und mit vielfachen Zusätzen und Belehrungen für die
dabin Auswandernden bereichert

von

einem Deutsch-Amerikaner.

Nebst einer Chartre des Gold- und Quecksilber-Distrikts.

Grimm, 1849.

Druck und Verlag des Verlags-Comptoirs.

AMSTERDAM.

P. MEIJER WARNARS.

1849.

*From the California
Collection of
The New-York
Historical Society*

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- Pacific Mail Steamship Company. FIRST ANNUAL REPORT OF THE PACIFIC MAIL STEAMSHIP CO. MAY, 1855. [rule] *New-York: George F. Nesbitt & Co., Printers and Stationers, Corner of Pearl and Pine Streets.* [rule] 1855. 15 p., yellow wrappers with cover title, 8vo. (21.7 x 14.2 cm.). Not in Cowan. NYHS.
- Parburt, George R. ORATION DELIVERED ON BOARD THE SHIP SYLPH IN THE PACIFIC OCEAN, JULY 4, 1849. . . . *Geneva*, 1849. 31 p., plates. Cowan 473, Sabin 58556.
- Parsons, George Frederic. THE LIFE AND ADVENTURES OF JAMES W. MARSHALL. . . . *Sacramento*, 1870. 188 p., front. Cowan 475, Sabin 58882, Wheat 153.
- Polk, President James K. MESSAGE OF THE PRESIDENT OF THE UNITED STATES TO THE TWO HOUSES OF CONGRESS . . . DECEMBER 5, 1848. *Washington*, 1848. 1275 p., folded maps, tables, etc., 8vo. (30 Cong., 2d Sess., Ex. Doc. 1). Official announcement of the discovery of gold in California.
- PUT'S GOLDEN SONGSTER. . . . *San Francisco*, [1858]. 64 p. Cowan 599, Wheat 162.
- Revere, Joseph Warren. A TOUR OF DUTY IN CALIFORNIA. . . . *New York*, 1849. vi, [6], 305 p., folded map, 6 plates (issued both plain and colored). Cowan 530, Sabin 70182, Wheat 165. NYHS copy has the plates uncolored.
- Robinson, Fayette. CALIFORNIA AND ITS GOLD REGIONS. . . . *New York*, 1849. 144 p., folded map. Cowan 537, Sabin 72070, Wheat 168. NYHS, T. W. Streeter.
- Rocky-Bar Mining Company. CIRCULAR, ARTICLES OF ASSOCIATION, RESOLUTIONS. . . . [New York], 1850. Cowan 539, Sabin 72456, Wheat 58 note.
- Root, Riley. JOURNAL OF TRAVELS FROM ST. JOSEPH TO OREGON. . . . *Galesburg*, 1850. 143 p. Cowan 542, Wagner-Camp 189. T. W. Streeter.
- Ryan, William Redmond. PERSONAL ADVENTURES IN UPPER AND LOWER CALIFORNIA. . . . *London*, 1850. 2 vols., colored fronts. and plates. Cowan 547, Sabin 74532, Wheat 173.
- [Schmölder, B.]. THE EMIGRANT'S GUIDE TO CALIFORNIA, DESCRIBING ITS GEOGRAPHY, AGRICULTURAL AND COMMERCIAL RESOURCES. . . . *London*, [1849]. 65, xii, [1] p., map. Cowan 194, Wagner-Camp 155 note, Wheat 166. A partial translation of the following title.
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- NEUER PRAKTISCHER WEGWEISER FÜR AUSWANDERER. . . . *Mainz*, 1849. [6], 120 p., port., plates. Cowan 572, Sabin 77695, Wagner-Camp 155 describes 1st ed., *Mainz*, 1848, Wheat 178. NYHS has 2d ed., 1849.
- Sherwood, J. Ely. CALIFORNIA: HER WEALTH AND RESOURCES. . . . *New York*, 1848. 40 p. Cowan 583, Sabin 80440, Wheat 187 note. T. W. Streeter.

- THE POCKET GUIDE TO CALIFORNIA. . . . *New York*, 1849. 98 p., folded map. Pages 73-98 are advertisements. Collation from Cowan 583, Sabin 80441, Wheat 18-. The T. W. Streeter copy was issued with 4 p. of advs. in front, none after p. 72, and with author's name on brown cover title given as "Solomon H. Sanborn, late of the U. S. Navy" though Sherwood is given as author on the main title. The NYHS copy was issued with the same 4 p. of advs. in front, with pages 73-80 of advs. at the end, and with Sherwood given as author on both main and cover titles. The copy described by Cowan must be a later issue since it has 73-98 p. of advs. at end.
- Simpson, Henry I. THE EMIGRANT'S GUIDE TO THE GOLD MINES. . . . *New York*, 1848. 30, [2] p., folded map, illus. Cowan 589, Sabin 81347, Wheat 189. NYHS, T. W. Streeter.
- Society of California Pioneers. CONSTITUTION AND BY-LAWS. . . . *San Francisco*, 1853. 12 p. Cowan 594, Sabin 9976. The 1st ed. was 1850, the 2d ed. 1853. Cowan lists 9 later eds.
- Street, Franklin. CALIFORNIA IN 1850. . . . *Cincinnati*, 1851. 88 p., illus. Cowan 620, Sabin 92776. Wagner-Camp 206 locates 4 copies not including T. W. Streeter, Wheat 200.
- Taylor, Bayard. EL DORADO. . . . *New York*, 1850. 2 vols., colored plates. Cowan 630, Sabin 94440, Wheat 204.
- Tegoborski, Louis de. ESSAI SUR LES CONSÉQUENCES. . . . *Paris*, 1853. viii, 199 p. Cowan 633.
- Thompson, George Alexander. HANDBOOK TO THE PACIFIC AND CALIFORNIA. . . . *London*, 1849. 108 p., folded map, port. Cowan 636, Sabin 95510, Wheat 235 note.
- Thornton, De Mouncie. DE LA CALIFORNIE ET DES CÔTES DE L'Océan PACIFIQUE. . . . *Paris*, 1849. 70, [1] p., folded map. Cowan 637, Sabin 95629 locates at British Museum and Henry E. Huntington Library, Wheat 75 note. T. W. Streeter.
- A TRUE AND MINUTE HISTORY OF THE ASSASSINATION OF JAMES KING OF WM. AT SAN FRANCISCO. . . . *San Francisco*, 1856. 26 p. Cowan 329, Sabin 97098 locates at Library of Congress. King was editor of the *San Francisco Evening Bulletin* and a crusader against political corruption.
- TWO ERAS IN THE LIFE OF THE FELON GROVENOR I. LAYTON. WHO WAS LYNCHED BY THE VIGILANCE COMMITTEE, AT SONORA, TUOLUMNE COUNTY, CALIFORNIA, JUNE 17TH, 1852. FOR ROBBERY, MURDER, AND ARSON, HE HAVING ROBBED THREE CHILIANS, TWO MEN AND ONE WOMAN, OF TEN THOUSAND DOLLARS IN GOLD DUST, AT MORMON GULCH, MURDERED AND BURNED THEM, TOGETHER WITH THEIR CABIN, MAY 28TH, 1852. [rule] *New Orleans, Charleston, Baltimore, and Philadelphia*. Published by A. R. Orton. [rule] 1853. [2], [11] 39, [1] p., wdct. port. and 3 wdct. illus. in text. Yellow wrappers with cover title in

JOURNAL.

OF THE

HARTFORD UNION MINING AND

TRADING COMPANY.

Maintaining the Name, Residence and Occupation of each
Member, with Incidents of the Voyages, &c. &c.



PRINTED BY J. L. HALL,

On board the
Henry Lee.

1849.

TWO ERAS

IN THE LIFE OF THE FELON

GROVENOR L. LAYTON

WHO WAS

LANCHED BY THE VIGILANCE COMMITTEE AT SONORA,
TUOLUMNE COUNTY, CALIFORNIA,
JUNE 17TH, 1852.

FOR

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NEW ORLEANS, CHICAGO, BALTIMORE, AND PHILADELPHIA.
PUBLISHED BY A. R. ORTON.

1853.

- red and green including reprint of wdct. port. Wdct. of *Execution of Grovenor* repeated on back cover. Copyright 1852. 8vo. (22.2 x 14.5 cm.). Not in Cowan. NYHS.
- Tyson, James Lawrence. DIARY OF A PHYSICIAN IN CALIFORNIA. . . . *New York*, 1850. 92 p. Cowan 648, Sabin 97640, Wheat 211.
- Tyson, Philip T. GEOLOGY AND INDUSTRIAL RESOURCES OF CALIFORNIA. . . . *Baltimore*, 1851. xxiv, [2], 3-127, 37 p., 12 folded maps. Cowan 648. A reprint of *Memoir on the geology of California*, Washington, 1850, a Government document. Wheat 212.
- United States. 31ST CONGRESS, 2D SESSION. SENATE DOCUMENT 257, JANUARY 30, 1851. *Washington*, 1851. 32 p., 8vo. Report on relative efficiency of Colt repeating pistols and other makes. Includes letter from T. Butler King, Collector of the Port of San Francisco, February 26, 1850, attesting to the superiority of Colt's pistols for the use of the California miners.
- Van Lennep, J. EEN DROOM VAN CALIFORNIË. KLUCHTSPEL MET ZANG, door Mr. J. Van Lennep. [orn.] *Amsterdam*, P. Meijer Warnars. 1849. 60, adv. [1] p., 16mo. (17.2 x 10.6 cm.), marbled wrappers. A play in two acts, the first in eight and the second in six scenes. This "Dream of California" has ten actors in addition to miners, farmers, etc. and certain scenes of the second act are located in the gold mines of California. It seems to have escaped the notice of all American bibliographers and it is possible that the T. W. Streeter copy here shown is the only one in this country.
- Walton, Daniel. THE BOOK NEEDED FOR THE TIMES. . . . FACTS FROM THE GOLD REGIONS. . . . *Boston*, 1849. 32 p. Cowan 668, Sabin 101210 locates at Henry E. Huntington Library.
- Ware, Joseph E. THE EMIGRANTS' GUIDE TO CALIFORNIA. . . . *St. Louis*, 1849. 56 p., folded map. Cowan 669, Sabin 101405 locates 4 copies, Wagner-Camp 175, Wheat 220.
- [Webster, George G.]. JOURNAL OF THE HARTFORD UNION MINING AND TRADING COMPANY. . . . *Printed by J. L. Hall on board the Henry Lee*. 1849. 88 p. Cowan 259, Wheat 88. NYHS, T. W. Streeter. Cowan and other bibliographers have assumed that John Linville Hall, the printer, was also the author of this interesting and important Journal, apparently basing their assumption on the fact that he printed the original edition and reprinted it with additional data in 1898. However, Mr. Charles Eberstadt has brought to my attention the *Supplement to the [Hartford] Courant*, June 2, 1849, p. 85-86 where, under the heading: *The Hartford Union Mining Company*, the editor of the paper says: "We have been permitted to see the Journal of this company, kept by one of the members, Geo. G. Webster, Esq., and printed by J. L. Hall, on board the Henry Lee. It is an extremely interesting 'log,' and a faithful portrait of the experiences of a pro-

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tracted sea voyage. We make a few extracts as follows:" This is followed by $2\frac{1}{3}$ columns of extracts of the Journal, the latest date mentioned being the first Monday in April [April 2d]. The roster of members of the expedition includes "Geo. G. Webster, Hartford, lawyer" and the last page of the Journal acknowledges the printer's obligations to Webster and others. It seems probable that the printed account was based on Webster's day-by-day Journal with additions by the printer, the Captain and others.

Cowan says that the Journal was "printed on board the vessel after arrival and while lying in San Francisco bay" but it is my contention that only the last hurried signature was run off to complete the book after the *Henry Lee* dropped anchor in the Bay. No adventurer, however devoted to his types and press, was going to stop to print an entire 88 page book after arrival at San Francisco when everyone was eager to be off to the mines. We know from the Journal that the *Henry Lee* sailed for California on February 17th and arrived at San Francisco on September 13th, 1849. If the book, according to Mr. Cowan, was only printed on or after the latter date, how does it happen that extracts from it, "printed on board the *Henry Lee*," were reprinted in the *Hartford Courant Supplement* on June 2d, over three months before the ship reached San Francisco? I have an idea that Hall operated his press all during the long voyage, printing the Journal signature by signature as the daily events were recorded in Webster's journal, with an occasional addition by Captain Vail or another member of the ship's company. When they put in at Rio, Hall probably mailed back to his friend the editor of the *Courant* the pages of the Journal which had been printed up to that point—up to the entry for April 17th—so that the folks back home could read in the local paper the story of their adventures thus far on the voyage. Then Hall continued printing the Journal, when weather permitted, and finally brought it to a hasty end on the day of their arrival. If the first installment of the Journal were mailed back to Hartford on April 19th, the day they spoke the brig *Ernani* and sent home their first mail (three days before reaching Rio), it would have had ample time to arrive by June 2d when it appeared in the *Courant*.

Since the above paragraph was written, a very interesting copy of this book has been brought to my attention. It consists of the title page and first 32 pages of the book, bringing the Journal down to April 17, 1849. It bears a presentation inscription from Hall, the printer, to E. A. Upton and is dated from Rio de Janeiro, April, 1849. This, of course, proves that the book was printed on the *Henry Lee* during the voyage, and there is no doubt that it was another copy of these same 32 pages, with their title page, that Hall sent to the editor of the *Hartford Courant* in April of that year—the copy which reached Hartford in time for mention in the *Courant Supplement* of

June 2d. The recipient of the Upton copy was probably Eugene Allen Upton (1818-1883), former member of the firm of Porter, Rice and Upton, publishers of the *Boston Traveller*, who went to California in the *Duxbury* in 1849 and became an important citizen of San Francisco, a member of the Vigilance Committee of 1856, a Deacon and a printer by occupation. (*Upton family records*, by W. H. Upton, London, 1893, p. 280). It would have been natural for the two printers to have met in Rio while on their way to California and for Hall, very proud of his nautical printing venture, to have given his brother craftsman a copy of the *Journal* so far printed.

Two very interesting broadsides, printed by John Linville Hall on board the *Henry Lee*, are located in the library of the Society of California Pioneers at San Francisco according to *A Check-list of California Non-documentary Imprints, 1853-55* (American Imprints Inventory No. 31), items no. 97 and 98. The checklist, following Mr. Cowan's assumption that the *Journal* was printed entirely after reaching San Francisco, says that these broadsides were probably printed by Hall while the *Henry Lee* lay in San Francisco Bay. There would have been no reason for printing them there, however, several months after the events they record. It is more probable that they, like the *Journal*, were printed at sea while the ship was sailing around South America. They are described as follows:

97. *Celebration of the Fourth of July on board the Henry Lee, Programme . . . [also] Fourth of July Song [poem].* Broadside (25 x 9 cm.). [Printed by J. L. Hall on board the *Henry Lee* on July 3d or 4th, 1849, in Lat. 29° 54', Long. 77° 44', four days' sail north of the Juan Fernandes (Robinson Crusoe) Islands]. The *Journal* also prints the program and song.

98. *Election ball . . . tickets including refreshments, \$2. . . The Henry Lee Cotillion Band is engaged for the occasion, May 1st, 1849.* Broadside (20 x 10.5 cm.). [Printed by J. L. Hall on Board the *Henry Lee* on May 1, 1849, for celebration held the following day (probably postponed on account of weather conditions), three days after leaving Rio]. The *Journal* says under May 2d: "A ball was given in the evening in honor of Connecticut Election." Information from Mr. Charles Eberstadt.

Weik, Johann. CALIFORNIEN WIE ES IST ODER HANDBUCH VON CALIFORNIEN. . . . *Philadelphia und Leipzig*, 1849. 107 p. Cowan 673, Sabin 102506 locates 5 copies.

Werth, John J. A DISSERTATION ON THE RESOURCES AND POLICY OF CALIFORNIA. . . . *Benicia*, 1851. viii, 87 p. Second work printed in Benicia. Cowan 675, Sabin 102640 locates 6 copies but not ours.

Weston, Silas. LIFE IN THE MOUNTAINS; OR, FOUR MONTHS IN THE MINES OF CALIFORNIA. . . . *Providence*, 1854. 34, [1] p. Cowan 676, Sabin 103053-4 locates 2 copies of 1st ed. (but not ours) and 4 copies of

BELOIT COMPANY.

At a meeting of a Company of Californians on the Banks of the Missouri, May 6th, 1850, the following Preamble and Resolutions were unanimously adopted and names entered.

Whereas we are about to leave the frontier, and travel over Indian Territory, exposed to their treachery, and knowing their long and abiding hatred to the Whites; also many other privations to meet with. We consider it necessary to form ourselves into a company for the purpose of protecting each other and our property, during our journey to California.

Therefore Resolved, That this Company shall be known as the "BELOIT COMPANY."

Resolved, That there shall be one selected from the company, suitable and capable to act as Captain or Leader, and to hold his office until removed by a two-thirds vote of the company.

Resolved, That there shall be some one selected from the Company, to act as Assistant or Aid to the Captain; to advise with him, what is or may be best for the Company, and to hold his office until removed by a two-thirds vote.

Resolved, That we, as men, pledge ourselves to assist each other through all the misfortunes that may befall us on our long and dangerous journey.

Resolved, That the Christian Sabbath shall be observed, except when absolutely necessary to travel.

Resolved, That each and every member shall pay strict and proper respect to the feelings of each and all the Company.

Resolved, That there shall be a sufficient guard appointed each night regularly, by the Captain.

Resolved, That in case of any disputes arising between any members of the Company, they shall be referred to three arbiters, one chosen by each party, and one by the two chosen, whose decision shall be final.

Resolved, That in case of a member's dying, the Company shall give him a decent burial.

Resolved, That the company be divided into four divisions, each to choose a Wagon Master, each division taking the lead in rotation, and the Wagon Master of the division that arrives at the camp ground first shall be the Camp Master for the night, and all the divisions shall keep within hailing distance.

Resolved, That by a majority of votes these resolutions may be altered or more added at any time.

The following officers were elected.—Lewis Clark, of Beloit, Wisconsin, Captain; Jabez Pierce, of Mineral Point, Wisconsin, Assistant Captain; O. Crain, of Angola, Ind., and John Penman, of Beloit, Wisconsin, Captains; Dr. S. L. Grow, of Clinton, Wisconsin, Surgeon and Secretary.

MEMBERS.

Lewis Clark, Beloit, Wisconsin.
Peter O'Hagen, Aven. "
John Penman, Beloit, "
Wilson Bennett, " "
G. N. Trumper, " "
J. D. Parish, " "
Amasa Nobles, " "
A. W. Allen, Shopiere, "
Caryass Hopkins, " "
George Marsh, " "
Leander Bemis, Beloit, "
Job R. Strange, " "
George A. Gullman, " "
Murray Redington, " "
Alvin B. Abbott, " "
C. S. Abbott, " "
Charles Hadden, " "
Henry Nelson, " "
Almon Bennett, " "
Elias Twist, " "
C. M. Peck, " "
Francis Bania, " "
P. F. Chamberlain, " "
T. H. Farmer, " "

David Phillips, Clinton, "
Michael Murphy, Beloit, "
Hiram Case, Clinton, "
Alex Case, " "
Dr. S. L. Grow, " "
George Jones, Allens Grove, "
James Mendenhall, Clinton, "
B. C. Baker, " "
Aaron Case, " "
Nathan Baker, " "
Abner Mendenhall, " "
C. M. Baldwin, " "
Ezra Luce, " "
V. B. Luce, " "
Edwin Luce, " "
L. C. Holbrook, St. Charles, Illinois.
O. Moon, " "
J. Richmond, " "
O. Crain, Angola, Indiana.
Richard Kirlian, " "
John Colman, " "
J. E. Howe, Geneva, Wisconsin.
O. Sabia, Bloomfield, "

H. W. Mead, " "
F. Purdy, Richmond, Illinois.
H. Burdick, " "
Charles McConnell, "
George Squire, Mineral Point, Wis.,
Wm. Thompson, " "
Samson Mitchell, " "
Wm. Armer, " "
Jabez Pierce, " "
William Pierce, " "
John Towney, " "
George Hardy, " "
Henry Polkham, " "
Joseph Langdon, " "
Henry Messenworth, Dodgeville, "
John Sheritt, " "
Richard Baker, Racine, "
Hugh Campbell, " "
Thomas Barker, " "
— Demster, " "
Thomas Farmer, Rockton, Illinois.
Alex McKay, " "
James Cooper, " "

Kanesville, May 7th, 1850.

Frontier Guardian, Press

BELOIT COMPANY REGULATIONS AND MEMBERS

Letter sheet, Kanesville [Council Bluffs] *Frontier Guardian*, May 7, 1850

On loan from the T. W. Streeter Collection

2d ed., Wheat 224 mentions the 2d ed.: *Four months in the mines of California. Providence, 1854.*

Wierzbicki, Felix Paul. CALIFORNIA, AS IT IS, AND AS IT MAY BE. . . . *San Francisco, 1849.* 60, [1] p. Cowan 682, Sabin 103893 locates 4 copies of this 1st ed. and 3 copies of the 2d ed., 1849, both in NYHS, Wheat 227.

Wood, John. JOURNAL OF JOHN WOOD. . . . *Chillicothe, 1852.* 76 p. Cowan 693, Wagner-Camp 220 locates 5 copies (not including NYHS), T. W. Streeter.

Woods, Daniel Bates. SIXTEEN MONTHS AT THE GOLD DIGGINGS. . . . *New York, 1851.* 199 p. Cowan 694, Sabin 105123 locates 5 copies but not ours, Wheat 235.

Eastern Mining Companies

Beloit Company. BELOIT COMPANY. [Caption title] [At foot of page:] *Kanesville, May 7th, 1850. Frontier Guardian Prnit* [sic]. Letter sheet. Vail 1. T. W. Streeter, Yale (Coe collection).

Boston and California Mining and Trading Joint Stock Company. [Prospectus. *Boston, 1849.*] Vail 2.

Boston and Wachusett Hotel and Mining Company. ARTICLES OF ASSOCIATION. . . . [Caption title] [*Boston?*, 1849]. Broadside. Vail 3. T. W. Streeter.

Brett, Charles, and A. Brackett. CALIFORNIA CIRCULAR. . . . [*Boston, 1849.*] Letter sheet. Vail 4. T. W. Streeter.

Brothers Mining and Trading Company. ARTICLES OF. . . . [Caption title] [*New Haven, 1849.*] 8 p. Vail 5. T. W. Streeter.

Bunker Hill Trading and Mining Association. CONSTITUTION. . . . *Boston, 1849.* 11 p. Vail 6. T. W. Streeter.

California Mutual Gold Mining Company [of New York City]. Unpublished diary of Alexander Van Valen of a voyage around Cape Horn to San Francisco, January 22–August 9, 1849. Lent by the estate of the late Ralph W. Myers, great-grandson of the author. Vail 7.

Clarke's General Agency Office. CALIFORNIA AGENCY OFFICE. . . . [Ships available for the voyage to California]. *Boston, [1849].* Broadside. Vail 8. American Antiquarian Society, Chicago Historical Society.

Connecticut Mining and Trading Company. See in *Books* section above under Albert Lyman.

Fremont Mining and Trading Company. BY-LAWS. . . . *Hartford, 1849.* 24 p. Vail 9. T. W. Streeter.

Gordon's California Association. TO CALIFORNIA ON SHARES. . . . [Caption title] [*Philadelphia, 1849.*] Broadside. Vail 10. T. W. Streeter.

Groton California Company. PREAMBLE AND CONSTITUTION. . . . *New-London, 1849.* 8 p. Vail 11. T. W. Streeter.

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- Hartford Union Mining and Trading Company. JOURNAL. . . . *On board the Henry Lee*, 1849. 88 p. Vail 12. NYHS, T. W. Streeter. Entered under George G. Webster in list of *Books*, above.
- Jefferson-California Company. A PIONEER OF 1850, GEORGE WILLIS READ. . . . *Boston*, 1927. xxvi, 185 p., illus., folded map. Vail 13.
- Manhattan California Over-land Association. BY-LAWS. . . . [Caption title] [*New York*, 1849]. Broadside. Vail 14. T. W. Streeter.
- Mechanics' Mining Company in the City of New-York. BY-LAWS. . . . *New York*, 1849. 8 p. Vail 15. T. W. Streeter.
- Montague Mining and Trading Association, of New Haven, Connecticut. BY-LAWS. . . . [Caption title] [*New Haven*, 1849]. Broadside. Vail 16. T. W. Streeter.
- MOORE, A. C. CALIFORNIA. [Caption title] [*Plattsburgh, New York*, 1849]. Broadside. Vail 17. T. W. Streeter.
- Mount Hope and California Mining and Trading Association. FORM OF COPARTNERSHIP. . . . [*Bristol, R. I.*, 1849]. Broadside. Vail 18. T. W. Streeter.
- Mutual Protection Trading and Mining Company. FOR CALIFORNIA! . . . [Caption title] *Boston*, [1849]. Broadside. Vail 19. American Anti-quarian Society.
- Naumkeag Mutual Trading and Mining Company. CALIFORNIA. OUTLINES OF AN ADDRESS . . . BY REV. SAMUEL M. WORCESTER, D.D. . . . [Caption title] [*Salem*, 1849]. 11 p. Cowan 695, Sabin 105322, Vail 20. Boston Public Library, Library of Congress, Massachusetts Historical Society, New York Public Library, T. W. Streeter.
- New Bedford and California Joint Stock Mining and Trading Company. ARTICLES OF ASSOCIATION. [*New Bedford*], 1849. 10 p. Cowan 453, Vail 21.
- New-England and California Trading and Mining Association. CONSTITUTION AND BY-LAWS. . . . *Boston*, [1849]. 34 p. Cowan 453, Vail 22. T. W. Streeter.
- New York Mining Company. CALIFORNIA POLKA. COMPOSED FOR AND RESPECTFULLY DEDICATED TO THE NEW YORK MINING COMPANY, BY MISS JULIA W. POMEROY. *New York*, 1849. [5] p. Vail 23. NYHS (Landauer collection). See also in *Books* section above under *Celebration*.
- Newport and California Expedition. THIS INDENTURE OF AGREEMENT. . . . [Caption title] [*Newport*, 1849]. Broadside. Vail 24. T. W. Streeter.
- Pacific Pioneers [of Meriden, Connecticut]. ARTICLES OF ASSOCIATION. . . . [Caption title] [*Meriden*, 1849]. 7 p. Vail 25. T. W. Streeter.
- AN ADDRESS TO THE "PACIFIC PIONEERS," ON THE EVE OF THEIR DEPARTURE FOR CALIFORNIA. MARCH 22, 1849. BY G. W. PERKINS, PASTOR OF THE FIRST CONGREGATIONAL CHURCH, MERIDEN. [French rule] *West Meriden: From E. Hinman's Office*. 1849. 16 p., 8 vo. (23 x 14.5 cm.). Cowan 479, Sabin 60952 note, Vail 25 A. NYHS, etc.

R. W. G. Vail

- Richardson, Captain Benjamin. "UNITED WE'LL STAND." [cut of ship]
CALIFORNIA!! [cut of arm and hammer] CAPTAIN B. RICHARDSON'S
OVERLAND ROUTE, VIA VERA CRUZ, CITY OF MEXICO, AND MAZATLAN.
[Caption title]. *New York*, [1849]. Vail 26. T. W. Streeter.
- Sacramento Navigation and Mining Company. PREAMBLE AND BY-LAWS
. . . [Caption title] [*Cherryfield, Maine?*, 1849]. Broadside. Vail 27.
T. W. Streeter.
- Sagamore and California Mining and Trading Company. CONSTITUTION.
. . . *Lynn*, 1849. 8 p. Vail 28. T. W. Streeter.
- South Shore and California Joint Stock Company. THE BEST CHANCE YET
FOR CALIFORNIA! . . . [Caption title]. *Boston*, [1849]. Broadside. Vail
29. Chicago Historical Society.
- Tallman Mining and Trading Association. FORM OF CO-PARTNERSHIP AND
BY-LAWS. . . *Providence*, 1849. 12 p. Vail 30. T. W. Streeter.

Broadsides

- ADAMS & CO. EXPRESS OFFICE. *San Francisco*, November 13, 1851. Bill
of exchange, filled in.
- Brock, Jethro C. A CORRECT LIST OF PERSONS BELONGING TO NANTUCKET,
NOW IN CALIFORNIA, OR ON THEIR WAY THERE. . . [Caption title]. *Nan-*
tucket, 1849. A similar broadside: *Complete statistical table of the*
California fleet, from New-London, carefully and correctly compiled
from the most authentic sources. "Star and Democrat" Extra, *New*
London, Jan. 30, 1850. Lists 19 ships which sailed from New London
in 1849 with 417 passengers (names given). Owned by Edward
Eberstadt and Sons.
- CALIFORNIA EMIGRANT. Tune, "Oh Susannah." Broadside song sheet
with four verses and choruses. [N.p., c. 1848-49]. Same, a variant,
from the *New York Herald*, December 28, 1848.
- CALIFORNIA GOLD WASHERS AND SEPERATORS! [two cuts of horsepower
machines] . . . Agricultural Warehouse, 193 Front St., N.Y. John
Moore. [*New York*, c. 1849-50]. NYHS (Landauer collection).
- Clipper ship cards for sailings, New York to California in the 1850s and
1860s, including cards for the Wizard King, Richard S. Ely, Shatemuc,
Golden Fleece, Susan Howland, Asterion, Neptune's Car, Mindoro,
Aureola, James R. Keller. Only a selection from the NYHS clipper
ship card collection of 75 pieces.
- COLLINS' ROTARY QUARTZ CRUSHER. . . Jno. A. Collins, 208 Broadway.
October 1, 1852. . . [*New York*, 1852].
- COLT'S REVOLVERS! THE GENUINE ARTICLE. A few of these celebrated fire
arms, for sale by Macondray & Co. San Francisco. [*San Francisco*,
January, 1850]. Lent by Mr. John E. Parsons.
- GOING AROUND THE HORN. Broadside song sheet with three verses and
chorus. [N.p., 1849].

Gold Fever: Centennial Exhibition

- GRAND RAFFLE!! [list of prizes] . . . *Eureka Job Office*. [*San Francisco*, February, 1852].
- . . . MINING AGENCY, NO. 62 WILLIAM STREET, NEW-YORK. . . [for purchase and sale of mining lands] I. R. Barbour & Co. New-York Mining Agency, 62 William st. Office no. 12, Jan. 1, 1853. . . C. W. Amburger & Co. *Printers and Stationers*, 25 John Street, New-York. [1853]. NYHS (Landauer collection).
- NICALOUS—HEAD OF NAVIGATION!! DEPOT FOR ALL THE NORTHERN MINES! . . . August 4, 1850 . . . "*Sacramento Transcript Print*." [1850]. T. W. Streeter.
- PAGE, BACON & CO. BANKING HOUSE OF PAGE, BACON & CO., SACRAMENTO. Deposit receipt. Engraved form with cut of the bank, filled in and dated December 23, 1854.
- U.S. Mail Steamship Co.'s Steamer *Isthmus*. Blank printed receipt for passage from Panama to San Francisco. 185—. Similar blank for their steamer *Republic*, 185—.

Newspapers and Periodicals

- Alta California*, San Francisco, January 21, 1850. Showing gold rush advertisements including Colt's pistols for sale by Macondray & Co.
- American Journal of Science and Arts*, New Haven, September, 1848. Showing three line announcement of discovery of gold in letter from Rev. C. S. Lyman, March 24, 1848.
- Calaveras Chronicle*, Mokelumne Hill, July 17, 1852. Giving account of local Fourth of July celebration.
- Californian*, San Francisco, March 15, 1848 (facsimile). Showing first published announcement of the discovery of gold at Sutter's mill.
- Hunt's Merchant's Magazine*, New York, January, 1849. Showing article: "The gold region of California."
- Hutchings California Magazine*, San Francisco, July, 1857. Showing illustrations of various methods of mining gold. Same, November, 1857. Showing Marshall's own account of his discovery of gold in 1848.
- The Illustrated California News*, San Francisco, September 1, 1850, vol. 1, no. 1.
- New York Evening Express*, December 11, 1848. Showing news items of the gold fever.
- New York Herald*, August 19, 1848. Showing first announcement of the discovery of gold in a New York City newspaper.
- New York Sun*, January 1, 1849. Showing typical advertisements for miners going to California.
- New York Daily Tribune*, February 24, 1849. Showing full page of similar advertisements.

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Niles National Register, Philadelphia, January 10, 1849. Showing two articles: "California gold" and "California riches."

Placer Times & Transcript, Sacramento City, January 1, 1852.

Sonora Herald, August 24, 1850.

Weekly Reveille, St. Louis, October 29, 1849. Showing a Forty-Niner letter.

Maps

Bidwell, John. MAP OF THE VALLEY OF THE SACRAMENTO INCLUDING THE GOLD REGION . . . tracing of the map of Bidwell . . . by Thos. O. Larkin. . . . *Boston*, 1848. Folio colored map folded into covers. T. W. Streeter.

Jackson, William A. MAP OF THE MINING DISTRICT OF CALIFORNIA. [*New York*, 1850]. Folio map folded into covers with printed *Appendix*. T. W. Streeter.

LAWSON, J. T. LAWSON'S MAP OF THE GOLD, SILVER AND QUICKSILVER REGIONS OF UPPER CALIFORNIA. . . . Folio map folded into covers. T. W. Streeter.

MAP OF CALIFORNIA, NEW MEXICO, TEXAS, &c. *New York: H. S. Tanner*, 1849. Folio colored map.

MAP OF THE UNITED STATES, THE BRITISH PROVINCES, MEXICO, &c. . . . GOLD REGION . . . *New York: Colton*, 1849. Folio map.

Preuss, Charles. MAP OF OREGON AND UPPER CALIFORNIA. *Washington*, 1848. Folio map.

Prints

California emigrants. The last day on the plains. Double page folio woodcut by John Anderson, from an unidentified illustrated newspaper.

California Engine Company No. 4, San Francisco Fire Department, 1851. Membership certificate issued to C. L. Heiser. See also under *Photographs*.

Clipper ship "Nightingale." Drawn by C. Parsons, lithographed by N. Currier, 1854.

Downieville, Sierra County. Entered . . . 1856. Lithograph by Kuchel and Dresel, San Francisco, 1856-57. Folio tinted lithograph. Peters 143.

Empire City. Drawn by William Marsh, lithographed by F. Palmer & Co., New York. Large colored folio lithograph of steamer of the Empire City Line, from New York to Chagres.

Execution of Casey & Cora, by the San Francisco Vigilance Committee, May 22d, 1856. . . . Lithograph published by Britton & Rey, [1856]. Peters 69.

Gold Fever: Centennial Exhibition

- The far West (Smoky Hill River)*. Lithographed by Vincent Brooks, Day & Son, London, [186-]. Peters 89.
- First California Guard* certificate of membership issued to John S. Ellis, August 21, 1850. On stone by Nahl and Wenderoth, lithographed by Britton & Rey. Folio. Not in Peters.
- The first trial & executions* [of John Jenkins for robbery] in *S. Francisco on the night of 10th June* [1851] at 2 o'clock. del. after the nature by W. C. K. Lithographed by Justh, Quirot & Company. [1851]. Letter-head with text beneath caption. Peters 133, plate 66.
- May & Turnfest. San Francisco, Cal. May 7th-8th 1854*. On stone by H. Steinegger. Publd. by C. F. Becherer. Lithy. of C. F. Becherer, California St. ab. Montgomery. [1854]. Peters 57, plate 17.
- Miners Ten Commandments*. San Francisco, James Hutchings, 1853. Text with border of 11 woodcuts, 4to. Peters 70 note.
- San Francisco Upper California in 1847*. Drawn on stone by V. Prevost. . . . 1849. [Below is a plan of San Francisco, and below that:] *San Francisco Upper California in January 1849*. Drawn on stone by V. Prevost. Lithographed by Sarony & Major, New York. [c. 1849]. Peters 185 for a variant.
- San Francisco 1849. Drawn on the spot by Henry Firks for W. H. Jones, Esq. of San Francisco, U. C.* Colored folio lithograph. Ours is not a first impression. Peters 120, plate 102.
- San Francisco*. [in 1849] San Francisco. Lith. of Geo. F. Nesbitt—N. Y. Lithographed letter sheet. Copy lent by Miss Margaret S. Dart has the contemporary date written in: *Jany 12, 1850*. Peters 174, plate 85.
- San Francisco*. Samuel Francis Marryat delt. July 1st 1851. M. & N. Hanhart lith. London, 1851. Colored folio lithograph. Peters 127.
- City of San Francisco, Cal. From Daguerreotypes taken on the spot*. Lithographed and printed in tints by F. Michelin, 225 Fulton St. N. Y. . . . [c. 1852]. Folio tinted lithograph. Peters 163.
- Post Office, San Francisco, California. A faithful representation of the crowds daily applying at that office for letters & newspapers*. H. F. Cox, del. [c. 1850]. Tinted folio lithograph, by William Endicott & Company, New York. Peters 118.
- Sarony, Archer & Co.* Colored folio lithograph of a San Francisco general store, lithographed by Sarony & Major, New York, n.d. Not in Peters.
- [San Francisco] *Committee of Vigilance . . . Organized 9th June, 1851 . . .* Lith. by Alex. Zakreski & Co. . . . Certificate of membership of John Stoneacre Ellis. Small folio lithograph. Peters 205. See also *First Regiment of Infantry, under Photographs*.
- Reorganized 15th May, 1856*. Designed & drawn on stone by Chas. Nahl. Lithographed by Britton & Rey, [1856]. Certificate of membership issued to John Stoneacre Ellis. Large folio lithograph. Peters 81. Reproduced in *America on Stone*.

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- Society of California Pioneers*. Lithographed by Nahl Brothers. Certificate of membership issued to Joseph C. Vandervoort, October 1, 1859. Colored folio lithograph. Peters 173, reproduced in *America on Stone*, where it is dated c. 1880 but our copy is dated October 1, 1859.
- Sonora January, 1852*. Drawn by G. H. Goddard, lithographed by Polard & Britton, San Francisco, 1857. Lithographed letterhead. Peters 181, plate 90.
- Tremendous excitement! Samuel Whittaker and Robert McKenzie rescued from the authorities and hung by the Vigilance Committee on Sunday, August 24th, [1851]* . . . Lithographed letterhead. Peters 134.
- An unexpected return. "We guest you was gobbled by Injuns."* Lithographed by Vincent Brooks, Day & Sons, London, [186-]. Folio tinted lithograph. Peters *America on Stone* 112.
- View of the Chagres*. Two views separated by map of route across the Isthmus of Panama. Taken on the spot June 16th 1850 by George P. Clarke. . . . Published by Stringer & Townsend, New York, 1850. Folio lithograph. Peters 194.
- A view of the [Elephant]*. Central picture of elephant surrounded by eight views of miner's life. Published and sold by Cooke & Le Count, San Francisco. [1850-52]. Quarto lithograph. Peters 102, plate 55. Peters describes it as a "letterhead, n.d., lithographed in gold." This copy occupies the full page and is not lithographed in gold. Lent by Miss Margaret S. Dart.
- View of Martines and Benicia California*. Drawn by Pendagrast, on stone by K. Gildemeister. Small folio tinted lithograph. Not in Peters.
- View of Nevada [City]. From a daguerreotype by Kilburn*. Lithographed by Britton & Rey, n.d. Folio tinted lithograph. Not in Peters.
- A view of Sutter's Mill & Culloma Valley. . . . by . . . John T. Little*. Lithographed by Sarony & Major, New York, n.d. Large folio colored lithograph. Peters 186, plate 103.

Cartoons

- California gold*. [Whale towing scow loaded with huge lump of gold]. Lithographed by N. Currier, 1849. Peters 108.
- A California gold hunter meeting a settler [puma]*. Published by Serrell & Perkins . . . [Lithographed by] R. H. Elton . . . N. Y. Peters 116, plate 68.
- Ferran, Augusto, and José Baturone. *Album Californiano* . . . Habana, [c. 1849-50]. 12 hand colored lithographic plates in three folders, each with a cover title. Peters 160 lists plates 2, 4, 5, 8, 10 only, with no covers. Only known complete set in NYHS. For more complete description, see introduction.



CARTOON DRAWN, LITHOGRAPHED, PUBLISHED BY JOHN L. MAGEE,
NEW YORK

The New-York Historical Society

- Forrester, Alfred Henry [Alfred Crowquill, *pseud.*] *A goodnatured hint about California*. . . London, [1849]. An early comic strip in colors, on life in the mines. Folded into covers. Cowan 218.
- Going to California* [and] *Returning from California*. Lithographed and published by Robert H. Elton, New York, c. 1849-50. Not in Peters.
- The grand patent India-rubber airline railway to California*. Lithographed by N. Currier, 1849. Peters 108.
- Mr. Hexekiah Jerolomans departure for California*. Nagel print. Published by Robert H. Elton. Not in Peters.
- Mose, Lize, & Little Mose going to California*. By J. L. Magee. Lithographed and published by J. L. Magee, New York. Not in Peters.
- O'Flannigan among the sharps in California*. Lithographed by H. R. Robinson, New York, 1849. Not in Peters.
- Off for California*. By Manning. Published 31 Park Row, N. Y. Not in Peters.

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- The place we hear about.* Unpleasant cartoon of the California mines. Lithographed and published by Serrell & Perkins, N. Y., [1849?]. Not in Peters.
- Pork and beans in the gold diggings.* Published by Robert H. Elton, N. Y. Not in Peters.
- The way they go to California.* Lithographed by N. Currier, 1849. Peters 109. T. W. Streeter.
- The way they come from California.* Lithographed by N. Currier, 1849. Peters 109, plate 2. T. W. Streeter.
- The way they wait for "The Steamer" at Panama.* Lithographed by N. Currier, 1849. Peters 109. T. W. Streeter.
- The way they cross "The Isthmus."* Lithographed by N. Currier, 1849. Peters 108. T. W. Streeter.

Paintings

- EL DORADO, of United States Mail Steamship Company. By James Bard, 1851. Oil painting. The steamer *El Dorado* carried miners from New York to Chagres.
- JOHN AUGUSTUS SUTTER. By Samuel S. Osgood. Oil portrait bequeathed to the Society by Rufus W. Griswold in 1857.

Photographs

- Daguerreotype of the grave of Robert Barnard (c. 1815-55) at San Francisco. In a case stamped: *Ford's Daguerrean Gallery Clay Street San Francisco and Sacramento City* [1855].
- Daguerreotype of Augustus Van Horne Ellis in uniform of California Engine Company No. 4, San Francisco Fire Department. San Francisco, c. 1853. See also under *Prints*.
- Daguerreotype of the First Regiment of Infantry in San Francisco, with city street and water front in background, c. 1856. John Stoneacre Ellis was the commanding officer. See also San Francisco Committee of Vigilance, under *Prints*.
- Photograph of "Fort Vigilance," San Francisco. One of a collection of thirty 8- by 10-inch photographs of San Francisco in 1856, in an album with a printed index.

Museum Objects

- Away to California* and *California diggings*. Pair of 4¼-inch Staffordshire cup plates with views in black in center, the first showing a ship



FIRST REGIMENT OF INFANTRY IN SAN FRANCISCO
DAGUERRETYPE, c. 1856

Gift of Mrs. Augustus Van Horne Ellis, 1940



PHOTOGRAPH OF "FORT VIGILANCE," SAN FRANCISCO, 1856

The New-York Historical Society

R. W. G. Vail

- sailing away and the second a ship in the bay and miners at work in the foreground. White decorative border, no maker's mark. Lent by Dr. Arthur H. Merritt.
- Samples of California gold found near Mokelumne Hill in 1850-51 by Joseph Weidenmann.
- California gold quarter dollar, 1855.
- Colt pocket revolver, 31 cal., 1848. Gold plate on handle inscribed: "Presented to George W. Rubincam by his friends." Lent by Mr. John E. Parsons.
- Colt dragoon revolver, 44 cal., 1848. Inscribed on handle: "Virginius Clinton Cooke" (b. 1827, son of Mordecai Cooke of Virginia). Lent by Mr. John E. Parsons.
- Colt pocket revolver, 31 cal., 1849. Inscribed on handle: "Pulaski Jacks, San Francisco, Cal." He was a member of the San Francisco Vigilance Committee of 1851 and served on its Executive and Finance Committees, 1851-52. Lent by Mr. John E. Parsons.
- Pair of Colt percussion cap revolvers, 31 cal., model of 1849.
- Six shot revolving "pepper box" pistol made by Blunt & Syms, New York, [1838-1856]. A typical firearm of the Forty-Niner period.
- Prospector's pan used for washing gold in Upper California.
- "Miners improved gold scale. Manufactured expressly for California." [Inscription on box cover]. Brass balances for weighing gold.
- Panama Canal Zone unused set of four Gold Rush commemorative stamps, 1949 each depicting a scene of the gold rush. Gift of Mrs. Marjorie Watkins Daniels.
- Snuff box of papier-maché with colored picture on cover of *Gold Diggers in California*, c. 1849.
- Wells, Fargo & Co. treasure box used for transporting gold bullion and valuable mail by stagecoach during the Forty-Niner period. Strongly built iron-bound wooden box with hasp for padlock, approximately 24 inches long, 12 wide, and 10 high. Lent by Wells, Fargo Historical Collection, San Francisco.

NOTICE

A limited printing of the foregoing *Gold Fever* Catalogue, with added illustrations, has been separately issued for collectors and others interested in Californiana and the Gold Rush, at \$1.00 per copy. Address orders to:

The New-York Historical Society
170 Central Park West
New York 24, N. Y.

BOOK REVIEWS AND NOTICES

The Alamo. By JOHN MYERS MYERS. (New York: E. P. Dutton & Co., Inc., 1948. 240 pages, biblio., maps. \$3.00.)

Ever hear of the Alamo? Sure thing—who hasn't? "Remember the Alamo!" That was a sort of slogan—a war cry during the War for Texan Independence.

The Alamo was really a Franciscan Mission built, says Mr. Meyers, about 1722 (though it was commenced in 1716 and finished about 1718 according to Col. John S. Ford, vice-president of The Alamo Association) within the present city of San Antonio. It consisted of a church, an inclosed convent yard, say 100 feet square, a hospital building and a plaza covering about two and a half acres protected by a wall eight feet high by three feet thick. After 1790 it was occasionally used as a fort.

A remarkable conflict occurred here in the War for Texan Independence between a small company of Americans and Texans under the command of Col. W. B. Travis and some Mexicans who attacked it under General Santa Anna—the result of which leads people of the Southwest to regard the Alamo much as the people of the East regard Bunker Hill.

It is surprising that we have had to wait over a hundred years to get the actual information about so famous a battle, but we have to remember that all the combatants on the Texan side were killed to a man. A natural question then is, who is qualified to write about it authoritatively? To begin with, there were the dead warriors themselves, notably their commander, who sent out a number of messages containing details of the siege, how it was coming on, and how they were standing it. Then there were several women and children who contributed their stories. Also there was a negro named Joe—Colonel Travis' body servant—and several actual members of the garrison who left and got through the Mexican lines at one stage or another. But taking it by and large, a good deal of water has gone over the dam before we have gotten a reasonably accurate account.

Doubtless our most serious losses, aside from Colonel Travis himself, were two men whose names have become legendary throughout the West. They were James Bowie and David Crockett. The first of these was born in either Georgia, Tennessee, South Carolina, or Kentucky, and anywhere between 1790 and 1805. His father was a veteran of Marion's campaigns during the Revolution, and picked Jim's mother out of a finishing school in Savannah. He was a good picker all right, for once when he was jailed for shooting a trespasser, the finishing-school gal smuggled in a couple of pistols, and when they walked out she was looking along the barrel of one of them.

The Bowies settled on a plantation in what is now a part of Louisiana. It succeeded and young Jim grew up with a working knowledge of

French and Spanish which he never forgot. The Cajun youngsters, too, taught him how to rope and throw steers and alligators at which he soon became proficient. At six foot one, weighing 180 pounds, his portraits show him well-proportioned, lively and strong. Like most frontiersmen, Bowie was on his own before he had attained full stature. With two of his brothers he purchased a saw mill which prospered, but apparently smuggling slaves into the country offered more excitement. That then was the field of enterprise which the Bowie boys entered, using the profits from the sale of the saw mill as capital. This brought them in close relation with Lafitte, the boss pirate, but it was not healthy. Indians down that way still enjoyed cannibalism and had recently dined on five of Lafitte's crew who thought it would be fun to catch a squaw. So we find our heroes thinking better of continuing that association, buying a sugar plantation which they named Arcadia, and settling down to a respectable life. However this suited the rest of the family, it didn't last long with Jim—too slow. We hear a lot about the Bowie knife but Big Jim himself never talked of his exploits. It is known that he had developed a mystical trust in his blade. Once it was the death of three desperados who had jumped him simultaneously; another time in a fight with a Mexican—their left wrists were tied together—Bowie needed but two motions, the first to pierce his man and the second to slash the thongs which bound him to the corpse. There were of course numerous spontaneous encounters, yet it is a noteworthy fact that Bowie was never reported as the aggressor. He was self-controlled and warm-hearted, got along with women but was no chippy-chaser. Indeed, he was a capable businessman and a man of property, sound and equally at home in an Indian village or in the high society of Natchez.

Davy Crockett, like Jim Bowie, was a national figure. His father kept a tavern on the extreme western frontier of North Carolina and, like most youngsters, Davy was expected to find food as soon as he was able to drag a rifle into the woods. He was a capable hunter at the age of nine and at thirteen struck out for himself after a row with his father. At eighteen he became engaged, but the gal married someone else, so that it was another year before he hooked up with a wife. He was not unlike Bowie in build, but not up to him mentally. He was a backwoodsman. He was nonetheless well-regarded in his community, even serving two terms in Congress. He had the gift of gab and men liked his company. His skill with the rifle was a by-word even among the animals he hunted. One shrewd raccoon was known to have cried, "Don't shoot, Davy, I'll come down." While he was by no means a statesman, he was honest, was possessed of common sense, had an appreciation of men and was independent.

Unlike Bowie or Crockett, the third man in the ring at the Alamo had no claim to fame except his part in the Texan War for Independence. He was William Barret Travis, born in either Alabama or North Carolina in

1809 or 1811—it is anybody's guess. Married, with a son and daughter, he got the notion that his wife wasn't playing the game, so he turned over his bank account to her, took his son and left. She married again shortly after the divorce, but he elected to remain single and, as Buck Travis, went all out for Texan independence.

Now that Mr. Myers has given us a good insight into the prime movers in the defense of the Alamo, it might be well to get a line on Santa Anna, the Mexican general who was to conquer it. This young man was a natural campaigner, loved the smell of gunpowder and life in the field. He was vigorous and bold, but a double-crosser. He at first stood with the Royalists; then, getting a better offer from the rebels, he switched, turned upon his former comrades without pausing for breath, and soon publicly announced that the empire must give way to a republic.

Santa Anna bet on the right horse—the Republic gave him an important post and the new constitution was modeled after that of the United States. Not only Mexico but the rest of the world marked Santa Anna as famous and for the qualities he least possessed. In the election of 1832 Santa Anna was not only the people's choice but he saw to it that no party but his own was permitted to stuff the ballot boxes. After that he worked slowly and carefully until in January 1835 he was given a hand-picked congress and everything was easy. Under El Presidente's orders the only two strongholds in Texas—Bexar (The Alamo) and Goliad—were to be subdued. Once they were taken it would all be over. His plans for the inhabitants had already been formed, the leaders were to be executed, the cost of the expedition was to be defrayed by the seizure of property, and no Anglo-American would be allowed to remain west of the Sabine River.

Santa Anna's men, numbering 6,000 (according to Myers—4,000 according to Sidney Lanier), crossed the Rio Grande at Laredo and the President himself led the first column. He did not expect much in the way of opposition, but he could not fail to notice that the flag of rebellion was flying over the Alamo. So his next step was to order, from the highest point, a blood-red banner shaken out in sign that no quarter would be given to the garrison of the Alamo.

It is next to impossible to say with any degree of accuracy just how many fighting men there were in the Alamo. Broken down, and figuring them from each State or community, there seem to have been 185. (Sidney Lanier, however, in his *Retrospects and Prospects*, says that the American and Texan defenders of the fort numbered 145.) If we include the lame and the sick there were probably close to 200. Some may have been desperados—probably were—but the majority were hunters, farmers, a few professional men—all woodsmen who could easily have gotten through the enemy lines had they so chosen. But loyalty to Travis, Bowie, and the cause of independence must have been the ruling spirit, as witness the famous letter of Travis: "The enemy has demanded a surrender. . . . I have answered . . . with a cannon shot, and our flag

still waves proudly from the wall. *I shall never surrender or retreat.*" That's what the men of the Alamo thought of themselves—they were unflinching in crisis, all for one, one for all, impossible to quit the team.

The siege commenced then, February 23d and with the garrison in a grimly cheerful mood. They were sure that they could hold on till help arrived, but they knew too that Santa Anna would attack unsparingly. Bexar was needed. With its huge herds of cattle, and the fertility of the soil, it was the only base of supplies. By late afternoon the Mexicans had two batteries of six-pounders in action. They were replied to and put out of business by the fort's eighteen-pounder. By nightfall they were back in action again and the Alamo had a sustained shower of bombs lasting twenty-four hours.

During the next day another regiment of cavalry and three battalions of infantry swelled the Mexican forces. A detachment of some three hundred crossed the river south of the Alamo and came up under cover of some buildings until they reached the open about a hundred yards away. This, of course, was duck soup and like drinks on the house for the Texans, who picked off several dozen before they could retreat to safety. The Texans were jubilant over these successes though they realized their powder and shot were giving out, and for breakfast in the Alamo there was corn and beef, for lunch corn and beef, for supper beef and corn. Then the water supplying the fort was cut off. Fortunately the well that was dug proved adequate. The Mexicans next tried to bridge the river and thirty were killed before they decided it was a bad idea.

Waiting for help from outside was as much of a strain as the fatigue caused by constant alarms and bombardment. Many couriers had gotten past the Mexicans expecting to guide some expeditions back, but, except for one party from Gonzales under command (according to Mr. Myers) of Captain Kimball, nothing happened. (Sidney Lanier, in the work cited above, differs with Mr. Myers as to the commander of the Gonzales expedition, saying that it was Capt. John W. Smith who brought "an offering of 32 men from Gonzales and leads them safely into the fort.") When these men arrived the garrison was tremendously cheered. They needed something to cheer them, for on the day of their arrival the Alamo was menaced by assault from all sides. Santa Anna was operating deliberately, getting his troops into position and moving them forward as opportunity favored. He took chances on his own life too. On March 3d Travis thought that he owed it to his men to tell them the true condition—that in his opinion there was almost no chance of getting relief before Santa Anna launched his assault, and offering to let them decide. He then drew a line on the ground with his sword, stepped across it and asked who would join him. Crockett was one of the first across. Because of his influence, Bowie, who was ill with pneumonia, had been brought to the assemblage on a stretcher. To some on the honest side of the line he called weakly, "Boys, I can't make it myself, but I'd appreciate it if some of you would give me a hand." In his wake the rest of the garrison

stepped over with the single exception of one man. This fellow's name was Louis Rose, a pretty rough customer, a mercenary of Napoleon who came to America following the Emperor's downfall, brave enough, as mercenaries go, but not interested in the success or failure of Texas independence enough to risk his life. No one tried to stop him, so he dropped down on the outside of the wall, escaped and told this account later in broken English.

This brings us up to March 5th when Santa Anna announced to his staff that regardless of cost the attacking columns should move to the assault, and Travis, on his part, ordered his men to take their stations. How long each held out can't be known. They made hash out of the front ranks and Mexicans died by squads. It couldn't last forever though. In the expressive phrase of Travis' man Joe, "the Mexicans poured over the walls like sheep." Having emptied his own pistol, Joe jumped down to see how his master was faring. Travis was down when Joe turned to look, mortally wounded by a shot in the head, but the will which had steered the defense of the Alamo for twelve days still had one spark left. His pistols had been fired, but he had drawn his sword and when a Mexican officer sprang for him he drove his sword through the Mexican and then fell with him. Crockett and two of his men were found in a heap with seventeen dead Mexicans. Bowie had a brace of loaded pistols, in addition to the knife which had made his name famous, when the Mexicans burst in upon him. Gasping with pneumonia and with eyes glazed with fever, he killed two Mexicans before bayonets ripped his body. By 9 o'clock in the morning of March 6th, 1836, the siege of the Alamo was over.

The score? Mexicans killed, 1,600; wounded, about the same, many seriously. Texans and Americans, 200, all killed. (In his *Origin and Fall of the Alamo*, Colonel Ford quotes Santa Anna's private secretary as saying that the Mexicans "lost during the siege 1,544 of their men—the best of them.")

It is too bad that Mr. Myers did not illustrate his book—at least with portraits of Travis, Bowie, and Crockett, but even so it is one of the greatest tales ever told.

New York City

GEORGE A. ZABRISKIE

Pursuit of the Horizon: A Life of George Catlin, Painter & Recorder of the American Indian. By LOYD HABERLY. (New York: The Macmillan Company, 1948. xiii + 239 pages, 17 full-page plates in black and white. No index. \$5.00.)

It is surprising that not until 1948 did this first biography appear. Yet for over a century the work of George Catlin has been well known—well known and important, for much of our early knowledge of the

American Indian of the upper Missouri River and of the great Plains rests upon Catlin's direct observations recorded in word and picture. Catlin, too, was a celebrity in his day as is attested by the fact that nearly 20 editions of his book: *Letters and Notes on the Manners, Customs and Conditions of the North American Indians* were published in America, England, Germany, France, and Belgium between 1841 and 1860, to say nothing of subsequent editions, the latest of which appeared in 1926.

Not only was Catlin well known and important, but a number of episodes in his life were colorful and exciting. With all these elements upon which to base a biography, there should result a "life" that is interesting, entertaining, and significant. Several readings of *Pursuit of the Horizon*, however, have left the reviewer far from satisfied. In an attempt to analyze the causes of this dissatisfaction, the following comments are made upon Mr. Haberly's style, upon his method, upon a consideration of his sources, and upon the illustrations employed in *Pursuit of the Horizon*.

Style. Mr. Haberly writes, according to his publishers, a "glowing and romantic prose." Unfortunately, Mr. Haberly's romantic glow develops so much heat on occasion that there result passages which are more properly described as maudlin and sentimental. Perhaps these faults could be forgiven the author, as they show that he has steeped himself in Catlin's own writings which Haberly himself criticizes for being maudlin and sentimental at times. Most of Mr. Haberly's writing, however, is pleasant enough, so no great stress should be placed on this first criticism.

Method. Mr. Haberly's method, in general, is to develop the story of Catlin's life in chronological order, depending upon extensive quotations from Catlin's own writings to illustrate and expand the biography. No criticism of this general method can be made, but in length and choice of quoted material there might well have been considerable improvement. For example, one quotation, descriptive of Catlin's boyhood, runs to some seven pages and is almost unbroken by comment. Possibly the most important event of Catlin's life was his Missouri River trip of 1832 and much of his account of this trip is particularly illuminating of the man and his times. Yet of this more important phase of Catlin's career, Mr. Haberly quotes not more than two pages altogether of Catlin's own account. But possibly the greatest weakness in the method followed by Mr. Haberly in presenting the life of Catlin is a lack of sufficient exposition to enable the general reader, unfamiliar with Catlin and his times, to understand what all the argument is about. Several readers of the book to whom the reviewer has loaned his free copy complain on this score. Anyone who "has devoted years of research to his subject"—another claim of his publishers—should have been able to add such needed exposition and still not have made the book too cumbersome. As it is, this first biography of Catlin runs to only some 225 pages of text and those pages are set in large type (14 point).

sionally interested in the history of art," Dr. Born relegates some of his biographical material to notes at the end of the book.

He then states that it is his purpose "to discuss the material as far as it is now available and to interpret it historically." This interpretation includes a "stratographic" as well as a "stylistic" method of approach, since in our "heterogeneous society the stylistic evolution is subdivided into different strata." Whereas the stylistic study is naturally "concerned with the sequence of styles," the stratographic method "unearths the undercurrents that once were and sometime might again become the leading strata of a period."

And how well does Dr. Born present his investigation and give his conclusions? I think that in the first half of the book he has admirably summarized the development of American landscape painting. His chapter on the European Heritage is compact and clear. His chapter on the panoramic style is a highly illuminating summary of this recently investigated aspect of American painting. Then his chapter on the folk artists painting "with fresh eyes" is a good popular survey of the subject.

However, at the end of this chapter, Dr. Born begins to expound his thesis; and it is at this point that I find my first objection to his book. Dr. Born contends that the work of the folk artists constitutes the "undercurrent of a primitive version of Biedermeier" that did not end with Browere, for paintings of this type are constantly being brought to light; and, inferentially, these "once were and might sometime become again" leading strata. He finds in a quaint colored lithograph by Fanny Palmer, an English-born artist, entitled *Across the Continent*, qualities adapted from "the panoramic style" that "express visually the space-feeling of the American people." On the other hand Dr. Born concludes that it cannot be said of Winslow Homer that "he developed an artistic idiom characteristic of America."

For my part I find after compiling the first catalogues of the water-colors and oil paintings of Winslow Homer, published seventeen years ago, that this artist abstained from showing his work at the National Academy, except for a few occasions from 1888 to 1906; that he is one of the "undercurrents" whose work has been recently brought to light in all its phases; and, finally, his work might again become one of the "leading strata," rather than the work of Fanny Palmer.

Dr. Born's biographical data concerning Winslow Homer are both out of place and misleading. It is true that Homer said one day that he "saw no reason to paint again," but he said further: "I will paint only when I want to" which gives a different meaning to his statement. Furthermore, actions speak louder than words. Homer painted almost to the end of his life. He suffered a paralytic stroke in the summer of 1908, and although he became partially blind, by November he had painted his celebrated *Right and Left*, then his *Driftwood*, and finally his unfinished painting of men in a canoe shooting the rapids which reveals all the art-

ist's powers undiminished to the last. Yet Dr. Born avers that: "During his last years he sat idly in his self-chosen solitude at Prout's Neck," and pictures the artist as "staring at the familiar ocean rather than adding more examples to his portrayal of it." The facts are against Dr. Born's contention. And considering the fact that no other American artist has expressed himself so completely, and varied so greatly in his subject matter, design, and technique as Winslow Homer, it is preposterous for Dr. Born to speak of the "frustration" of the artist during his later years.

My second objection to Dr. Born's book is the fault of the publisher rather than the author. The 142 plates are nearly all less than half the size of the pages upon which they are printed, and the book could well have been half the size it now is. For this book is no exception to the rule that of all the books of all categories the most weighty, unwieldy, and inartistic are those on art and architecture.

The Century Club

THEODORE BOLTON

Martin Johnson Heade 1819-1904. By ROBERT G. MCINTYRE. (New York: Pantheon Press, 1948. 71 pages + xxiv plates. \$3.75.)

Mr. Charles H. Sawyer, Dean of the School of Fine Arts, Yale University, correctly states on the bookjacket that Mr. McIntyre's "monograph is neither a biography nor an art historical study in the formal or critical sense; it is a warmly enthusiastic and subjective appraisal of an artist, of his art and of the times in which he lived."

Mr. McIntyre's biographical material suggests that Heade was a frustrated character whose typically American love of science never reached a higher level than that of the hobbyist, but found an outlet in his literal ornithological illustrations and in his landscapes which derive their inspiration either from the exotic or the dramatic in nature. It seems to me that his landscapes pick up and elaborate on the tradition of Harvey's "atmospheric painting."

Heade's meticulous and unswerving devotion to "imitation" links him with the *trompe l'oeil* painters of the type of Hartnett, and his narrow landscapes recall the panoramic views of the Hudson River School, of the painters of the West and those of foreign countries which were the rage in the era of American expansion and international exploration. As a matter of fact, Heade shared his studio with one of the most successful panoramic painters, Frederick Edwin Church. A critical discussion of Heade should define his position in American art as between these two groups. Some of Heade's most striking paintings, such as the "Storm over Narragansett Bay," display a weird mood that anticipates something of the "Magic Realism" of the 1920's—a trend Heade has in common with Hartnett.

This discursive and unpretentious little book makes engaging reading. It provides a welcome account of a painter about whom deplorably little

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was known, and it reproduces a selection of his works which includes several charming and a few less-enjoyable examples. They are printed on a yellowish paper—I presume, in order to recapture the musty atmosphere of the brownstone era to which Heade belonged, notwithstanding his timeless intensity of feeling.

College of the City of New York

WOLFGANG BORN

Captain Dauntless: The Story of Nicholas Biddle of the Continental Navy. By WILLIAM BELL CLARK. (Baton Rouge: Louisiana State University Press, 1949. xi + 317 pages, including appendix, biblio., notes, index, and 8 plates + frontis. \$4.50.)

Captain Dauntless is the well-chosen title of the first full-length biography of a comparatively little-known naval hero of our Revolutionary War. Captain Nicholas Biddle, only 27 when he died, led an adventuresome life and his exploits are skillfully told by William Bell Clark. Born September 10, 1750, to an old, originally Quaker family from New Jersey which had moved some years previously to Philadelphia, he was the sixth son of William and Mary (Scull) Biddle and uncle, though he never knew it, of a later, prominent Nicholas Biddle (1786–1884), Director of the Bank of the United States, litterateur, scholar, and statesman. At the early age of 14 he had already developed a burning desire to go to sea. A voyage to Quebec only served to strengthen his desire to embark upon this profession and after a brief but eventful period, which included a shipwreck, as a member of the crew of a merchantman, he proceeded to London where he joined the British Navy. He served for some time as a midshipman, later abandoning this career to obtain a coveted place along with the future Lord Nelson in the crew of one of two naval vessels bound upon an expedition sponsored by the Royal Geographical Society to determine how far navigation was practicable towards the North Pole. The ships returned safely after near-disaster and, with the gathering war clouds of 1774, young Nicholas returned home soon to begin his gallant though ill-fated career in the service of the Continental Navy.

Having first been given charge of the *Franklin*, an armed galley fitted out by the Pennsylvania Committee of Safety for the defence of Delaware, he was shortly placed in command of the brig *Andrew Doria* of 14 guns with the rank of Captain in the Continental forces. On this vessel he demonstrated his ability on two sensational cruises and in the capture of New Providence. On the North Atlantic he took a large number of prizes containing arms and ammunition and captured two armed transports with 400 Highlanders bound for Boston.

Upon his return from these exploits in September 1776, he was given command of the *Randolph*, 32 guns, one of 13 frigates constructed by the

Book Reviews and Notices

Continental Congress, but because of the great difficulty in assembling a crew it was not until February 6th of the following year that this proud vessel finally went to sea. During a violent storm the *Randolph* lost her masts and put in at Charleston for refitting. After repairs, Biddle made a successful cruise to the West Indies, capturing several prizes and returning to Charleston where he was blockaded by the British until February 1778.

It was during his enforced stay at Charleston that he became engaged to Elizabeth, daughter of Richard Bohun Baker, owner of a plantation on the Ashley River near the city, and it is sad to relate that he did not live to marry his beloved. On March 7, 1778, the *Randolph*, in company with four smaller vessels, having successfully run the blockade, encountered the British "two decker" *Yarmouth*, carrying twice the armor of its smaller adversary. An exciting battle took place during which Biddle on the *Randolph*, amazingly enough, appeared to have the edge. Early in the engagement our "Captain Dauntless" was wounded, but, propped in a chair, continued to direct the fighting while a surgeon began to dress his wound. At this very moment the end came. The *Randolph* blew up and Nicholas Biddle with 311 of his crew of 315 perished!

Thus ends the exciting career of one who, had he lived longer, would have risen to high rank and won a place in American history comparable to that of John Paul Jones, one of Biddle's lieutenants aboard the *Andrew Doria*. His character may be best judged from his own words, addressed to his brother Charles, June 16, 1776, while in command of this little vessel:

"I Fear Nothing but what I ought to fear. I am Much more afraid of doing a foolish Action than of loosing My Life. I aim for a Character of Conduct as well as courage And hope never to throw away the Vessel and Crew merely to Convince the world I have Courage. No one has dared to impeach it yet. If any should I will not leave them a moment in doubt."

This book makes good reading. It is, in fact, an exceptional volume because its author has achieved the extremely difficult task of telling a good story and still adhering strictly to facts. Despite the readability and the entertaining qualities of the book the author has heavily documented (unobtrusively, to be sure) his tale, and in addition has added an extremely valuable bibliography of printed documents, biographies, periodicals, newspapers, ships' plans, printed diaries, and collections of letters and manuscripts.

William Bell Clark is conservative in his treatment. Never does he make unsubstantiated claims of greatness for his hero and never is he tempted to follow the flights of fancy in covering the lesser-known portions of his subject's life. He is also careful in choosing and interpreting his source material, in some instances even underplaying rather than building upon earlier enthusiastic accounts of Biddle's prowess.

Book Reviews and Notices

Clark is no new arrival as an author of naval biographies. He has already published *Lambert Wickes, Sea Raider and Diplomat* (1932) and *Gallant John Barry, Naval Hero* (1938). It is hoped that he will continue further in his studies of the operations of the Continental Navy during the Revolution and write additional authenticated stories of our naval heroes, for which he has shown such skill.

The New-York Historical Society

ALEXANDER J. WALL, JR.

St. Memin Water Color Miniatures. By J. HALL PLEASANTS. (Reprinted from *The Walpole Society Notebook*, 1947, by The Anthoensen Press, in 125 copies. 29 pages + 9 plates of 17 reproductions. Copies obtainable from M. B. Brainard, Treasurer, Walpole Society, 151 Farmington Ave., Hartford, Conn., at \$2.00.)

In April 1928, *The New-York Historical Society Quarterly Bulletin*, in an article by Luke Vincent Lockwood on "The St. Memin Indian Portraits," introduced, besides the eight crayon portraits owned by the Society, five watercolors, $7\frac{1}{4}'' \times 6\frac{7}{16}''$, which the artist had made from them. Other than these, only four St. Memin watercolor miniatures have received previous notice. Dr. Pleasants now for the first time discusses a sizeable group of these miniatures in a medium for which St. Memin has scarcely been known.

"Although in the fifteen years of a busy artistic career in the United States St. Memin's activities carried him backwards and forwards from New York to Charleston," says Dr. Pleasants, "for some unexplained reason nearly all of these miniatures [*eighteen in number*] are of Marylanders, principally Baltimoreans, and were painted in the years 1803-1806. Two of later date, about 1809, . . . are of Charlestonians." Dr. Pleasants also discusses and reproduces "the small full-length [watercolor] portrait by St. Memin of Captain Meriweather Lewis painted early in 1807."

Careful descriptions are given of each of the eighteen miniatures and all but two are reproduced. This short study is an important contribution to our knowledge both of an exceedingly popular early American likeness-taker and of the history of American miniature painting.

Now that Dr. Pleasants has made us aware of the existence of St. Memin watercolor miniatures and given us a substantial *corpus* of knowledge for recognizing them, it is hoped that others will be found and identified from cities not here represented—even from New York.

The New-York Historical Society

CHARLES E. BAKER

ACTIVITIES OF THE SOCIETY

FILM PAGEANT OF AMERICA: The Society will present, in what is possibly the first venture of its kind, a series of ten weekly motion-picture programs on American history in its auditorium beginning Saturday, October 8th. The series, which will be open free to the public as well as to members and friends, will consist of films produced by educational organizations as well as by the commercial film industry and will extend in scope from the period of America's first colonies to the present day. Each program will begin at 3:15 P.M. Saturday and will last about one hour. The schedule follows:

- October 8:* PANORAMA OF OUR PAST
- October 15:* COLONIAL DAYS AND WAYS
- October 22:* THE RISE OF LIBERTY
- October 29:* MEN OF FREEDOM
- November 5:* FOUNDATIONS OF OUR GOVERNMENT
- November 12:* THE YOUNG REPUBLIC
- November 19:* THE PERIOD OF THE CIVIL WAR
- November 26:* GROWTH OF THE WEST
- December 3:* THE TURN OF THE CENTURY
- December 10:* HISTORY IN OUR TIME

The following fall lectures for members and friends have been scheduled:

October 4: A lecture to be announced.

November 1: A lecture and special exhibition supplied by Mr. Andreas Garson on American Historical Menus.

December 6: St. Nicholas Day Program featuring a lecture on South America illustrated with color motion pictures by Mr. Harold McCracken.

LUCIUS WILMERDING 1880-1949

IT IS with deep sorrow that we record the death at the age of 69 of Mr. Lucius Wilmerding, a trustee of this Society, on July 15, 1949. Mr. Wilmerding, who had been a life member since 1931, was elected to the Board in January 1936 and served as Domestic Corresponding Secretary from the beginning of 1938 to 1946. On January 21, 1947, he was elected Treasurer, in which capacity he served ably until ill health caused him to resign on March 16, 1948, when he resumed his old place on the Board and was elected a Fellow of the Society. As a member of the Committee on Lectures 1936-38, on Fine Arts 1939-45, and on Finance from 1943 until his death, his sound advice and broad experience were of great value. His generous gifts have enriched our collections; his kindly smile and warm friendship will not be forgotten.

RECENT ACCESSIONS

PAIR of long white kid gloves with small portrait of Lafayette on the backs, worn to the ball given for Lafayette in New York in 1824 by Mrs. David W. C. Olyphant (1782-1852). *Gift of Mrs. John R. Bennet.*

Five letters from Anthony Bleecker to Gulian C. Verplanck, 1824-27; four 18th-century marriage licenses; ten manuscripts of the Circle, a New York City debating society, 1832-33; three letters to Charles B. Moore; map of Central America, 1856; notes on the Colours of the National Guard, 1864; six New York City newspapers, 1884 and 1892. *Gift of Mrs. T. Bache Bleecker.*

Oil portrait of *Telamon Cruger Cuyler* by Henriette Cuttor. *Gift of Mr. T. Cruger Cuyler.*

Two framed testimonials to Silas B. Dutcher, one on his retirement from the Board of Supervisors of the County of New York, November 7, 1861, and one on his retirement as Chief of the Department, Appraiser's Office, Port of New York, January 17, 1880. *Gift of Miss Jessie R. Dutcher and Mrs. Olive Dutcher Doggett, daughters of Silas Belden Dutcher (1829-1909).*

Manuscript map of the farm belonging to William T. Robinson (61st-62nd Streets and First Avenue, New York City), 1806. *Gift of Miss Anna C. R. Dunn.*

Letterpress letter book of John Howard Redfield (1815-1895) of New York City, 1842-44. *Gift of Mr. Gabriel Engel.*

Model of the clipper ship *Sea Witch*; model of an early type of Norwegian pilot boat; ship's clock from the *City of New York*, Admiral Richard E. Byrd's flagship. *Gift of Dr. Frederic Griffith.*

Two letters from James Cogswell (1746-1792) of Stamford, Conn. to his father, Rev. James Cogswell (1720-1807) of Windham, Conn., 1777 and 1778. *Gift of Mr. Gaylord C. Hale.*

Six volumes relating to different members of the Seligman family; two manuscript genealogies of the Seligman family, one by Mr. Hellman; three volumes of letters from Joseph Seligman (1819-1880). *Gift of Mr. George S. Hellman (in memory of his mother, Frances Seligman Hellman).*

Oil painting of *An Indian Temple at Huttehpene-Sikrt* by Edwin Lord Weeks (1849-1903). *Gift of Mr. James Hazen Hyde.*

Ship's bell from the *SS Leviathan*, 1923. *Gift of Mr. Charles A. Karageusian.*

Collection of late 19th-century costumes and accessories. *Gift of Miss Esther Karst.*

Collection of material relating to President Franklin D. Roosevelt, including letters signed by his officials, family, friends and foreign contemporaries, newspaper clippings, magazines, autographed photographs,

Recent Accessions

stamps and envelopes with cachets, posters, pamphlets and 15 books. *Gift of Mr. Benjamin Kohn.*

Additional material relating to B. Kreischer and Sons' Fire Brick Works and to the Kreischer family (supplementing the gift noted in the October 1948 *Quarterly*). *Gift of Miss Louise B. Kreischer.*

Large collection (six boxes) of music dating from 1681 to the present, interesting for the pictorial covers as well as for the music, three boxes relating to New York City, two on wines and drinking songs, and one on costume with two folders about Amelia Bloomer and Bloomer girl songs. *Gift of Mrs. Bella C. Landauer.*

Two tintypes of the drawing room of the Mead home, Madison Avenue at 60th Street, about 1870. *Gift of Mr. J. T. Lequier.*

Collection of 60 World War I posters. *Gift of Mrs. Louis Lowinson.*

447 photographs of actors and actresses, 1870's and 1880's. *Gift of Dr. George C. D. Odell.*

Oil painting of *HMS Shannon and the United States Frigate Chesapeake off Boston Light House, June 1, 1813*, by John Theophilus Lee from a sketch by Lieut. Falkner of *HMS Shannon*; three swords worn by Provo William Perry Wallis (1791-1892), 2nd Lieut. on board *HMS Shannon*, who assumed command when Capt. Philip B. V. Broke was wounded during the *Chesapeake* engagement; presentation sword owned by Capt. Charles Stuart Boggs, U.S.N., 1862-66, nephew of Capt. James Lawrence. *Gift of Dr. James Lawrence Pool and Mr. Beekman H. Pool.*

Ninety personal Christmas books and booklets, 1897-1948. *Gift of Mr. Oliver Clement Sheean.*

Eighty-four broadsides and two leaflets of Gerrit Smith of Peterborough, New York, expressing his interest in abolition, the Liberty Party, Christian unity, temperance and woman suffrage. *Gift of Mr. Thomas W. Streeter.*

Yellow brocade wedding gown worn by Cornelia De Peyster on October 12, 1712, when she married Oliver Stephen Teller, also worn by the donor as her wedding gown in 1908. *Gift of Mrs. Arthur Sutcliffe.*

Miniature on ivory of *Peter H. Schenck* by an unidentified artist; India shawl worn by the donor's mother at the Philadelphia Centennial in 1876; two volumes of American music, c. 1800, which belonged to Peter H. Schenck, of New York. *Gift of Mrs. Samuel L. Weisbrod.*

Broadside proclamation by Richard Ingoldesby relating to volunteers for the expedition against the French in Canada in 1709. *Gift of Mr. Lucius Wilmerding.*

Crayon portrait of *Henri de Gallon* by John James Audubon, 1819. *Gift of Mr. George A. Zabriskie.*

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